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January, 1952

Vol. 38 no. 3

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Bulletin Board

AMERICAN BANDMASTERS ASSOCIATION holds its 18th annual convention in Columbus, Ohio, March 6-9, 1952, at the Deshler-Wallick Hotel. Among the program features: banquet the evening of March 6, music by the Ohio State University Symphonic Choir, the Symphony Orchestra, and guest artists; concerts both at Capital University and Ohio State University March 7 and 8; bands participating—Ohio State University Concert Band, the Oberlin Conservatory Band, the Ohio-Inter-Collegiate Festival Band composed of representatives from all college bands in Ohio.

THE NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC will sponsor a mid-winter conference on church music February 18 and 19, 1952 in Lutkin Hall on the Evanston (Ill.) campus. Highlights of the conference: a lecture by Canon Edward N. West of the Cathedral of St. John the Divine in New York City; organ recital and illustrated lecture by Robert Noehren, University of Michigan; and a concert of three Bach cantatas by the Northwestern A Cappella Choir and Chamber Orchestra assisted by Dorothy Lane, harpsichordist. George Howerton, dean of the Northwestern School of Music, will direct the cantatas.

RADIO-TELEVISION. The twenty-second Institute for Education by Radio-Television will be held April 17-20, 1952, at the Deshler-Wallick Hotel in Columbus, Ohio. For further information write I. Keith Tyler, director, Institute for Education by Radio-Television, Ohio State University.

SOUTHWEST WYOMING DISTRICT HIGH SCHOOL FESTIVAL dates have been changed to April 25 and 26, 1952, according to word from A. O. Wheeler, Laramie, president of the district and chairman of the festival. Adjudicators will be: Raymon Hunt, Denver, Colo., and Robert Barnes, Fort Collins, Colo., for instrumental groups; Edward Anderson, Ft. Collins, for vocal groups.

CALIFORNIA MUSIC EDUCATORS ASSOCIATION will hold its convention in San Jose on April 6-8, 1952.

FLORIDA MUSIC EDUCATORS ASSOCIATION DISTRICT SIX activities for 1952 have been announced as follows: Junior High School Festival, Chipley, March 7; Senior High School Festival, Marianna, March 21-22.



IN CHARLOTTE, NORTH CAROLINA, high school students who qualify are given opportunity to play in the Charlotte Symphony Orchestra, James Christian Pfoh, conductor. The orchestra began its nineteenth season in October 1951. The young people pictured here are among those recently accepted. Left to right: Dale Cornelius, violinist, age 17; Neil Williams, string bass, age 15; Richard Erhardt, violinist, age 14; and Anne Scruggs, violinist, age 17. All four players attended the Transylvania Music Camp at Brevard, N. C., last summer.

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FIFTH ANNUAL INTER-COLLEGIATE BAND FESTIVAL at The Pennsylvania State College, State College, will be held April 17-19, 1952, according to word received from James W. Dunlop, host. This date is two weeks earlier than originally planned.

YOUNG COMPOSERS CONTEST. The National Federation of Music Clubs announces its tenth annual young composers contest, according to word from Chairman Halsey Stevens, head of the Department of Composition at the University of Southern California. Classifications are: (1) A first prize of \$250.00 for a work for any combination of three to five instruments, of which the piano may be one. Minimum duration, ten minutes. (2) A work for piano and a single wind or string instrument, for which a prize of \$150.00 is offered. Minimum playing time suggested, eight minutes. (3) A prize of \$100.00 is offered for a work for mixed chorus, either a cappella or accompanied, with minimum duration three and one-half minutes. The contest is open to any citizen of the United States (either native-born or naturalized) who will have reached his 16th birthday but not have passed his 26th birthday by the closing date for receipt of manuscripts, March 15, 1952.

For veterans of the armed services the age limit may be increased by the length of time spent in uniform, providing substantiating information is filed with the entry. Judges will be Richard Donovan of Yale University; Burrill Phillips, University of Illinois; and Paul A. Pisk, University of Texas.

Entry blanks and further information may be secured from the chairman, Mr. Stevens, University of Southern California, Los Angeles 7, Calif.; Mrs. Floride Cox, national student advisor, 207 River St., Belton, S. C.; and from National Federation Headquarters, 445 W. 23rd St., New York 11, N. Y.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP open to college graduates whose principal or major studies have been either in all branches of music, all branches of art, or in design or history of architecture, is announced for 1952 by the Board of Trustees of the University of Illinois. For full information write: Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana.



CONVENTION SCENE. Lined up at the registration desk to sign up for the North Central Convention at Fort Wayne, Indiana—on the right side of the table, from front to rear are: Barbara Unges of South Bend, Ind.; Ardith E. Lee of St. Louis Park, Minn.; Robert Shambaugh of Fort Wayne; Jack Chard and William Sur of East Lansing, Mich. The attendants sitting behind the desk are from the Fort Wayne Convention Bureau and the MENC headquarters staff.



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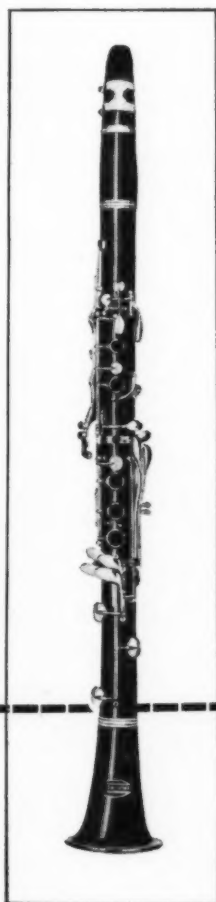
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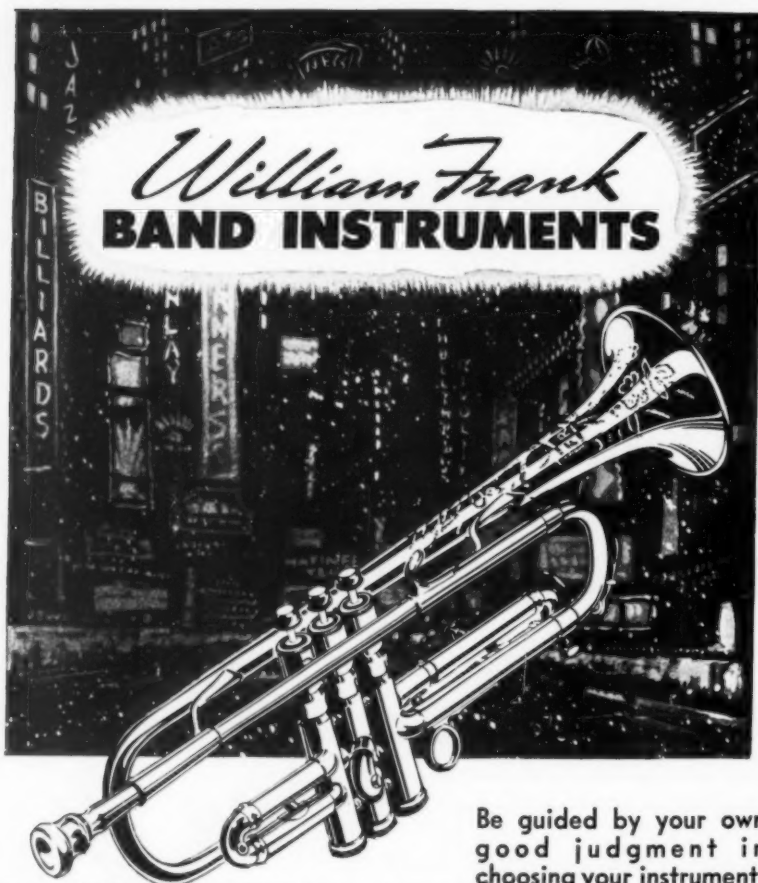
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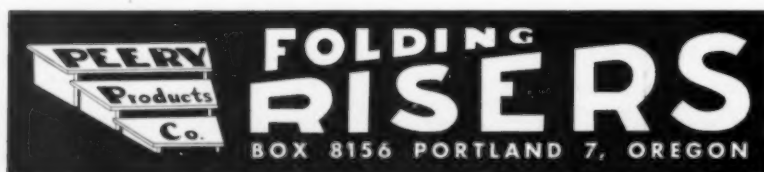


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THE NATIONAL COMMISSION ON TEACHER EDUCATION AND PROFESSIONAL STANDARDS of the National Education Association is sponsoring eight regional conferences on teacher education and professional standards in the months of January and February. These conferences explore means of meeting the impacts of the mobilization period upon teaching personnel, construction needs, and the instructional program of the schools. Among the leaders of the national professional organizations invited to participate in the meetings are two representatives of MENC for each of the eight regions.

SOUND SLIDEFILM AND FILMSTRIP PROJECTOR. A 1,000 watt electrically operated filmstrip projector which advances the film strip one frame at a time and changes the picture in one-twentieth of a second, has been announced by DuKane Corporation, St. Charles, Ill.

ASSOCIATED MUSICIANS, INC., a new firm headquartered in Los Angeles, Calif., announces the appointment of Lucien Cailliet as editor-in-chief. The AMI Editorial Board, headed by Mr. Cailliet, includes Emil Hill, George Antheil, Emanuel Bay, Mario Castelnovo-Tedesco, Leslie P. Clausen, Ingolf Dahl, Ernest Krenke, Frank Perkins, Miklos Rozsa, Clifford Vaughan, John Vincent, Adolph Weiss, and Meredith Wilson. The National Advisory Board, according to Maurice Zam, in charge of AMI public relations, includes Rudolph Ganz, Jascha Heifetz, Darius Milhaud, Dimitri Mitropoulos, Gregor Piatigorsky, Deems Taylor.



IN HONOLULU. At the annual spring festival of the Hawaii Music Educators Association: Left to right: Paul Sanders, McKinley High School, Honolulu; Frank Prindl, Band Director, University of Kentucky, Lexington, who conducted the festival massed band and select band; Glenn H. Woods, Oakland, California, who conducted the massed chorus and orchestra; Alice Sanders, Ewa School, Honolulu, secretary of the Hawaii Music Educators Association. Writes Mr. Prindl, who supplied the picture: "There were over 3,000 students participating in the three fields—vocal, band, and orchestra. The greatest thrill I got from the entire concert was the performance of our National Anthem by the massed choir, directed by Paul Sanders. I have heard a great many bands and choruses sing our National Anthem on the Mainland but have never heard such a stirring interpretation as was this one in Hawaii. Mr. Sanders truly brought out the real meaning of the text. Incidentally, these Hawaiian students sang all three verses from memory."

"While in Honolulu I visited the high schools. The music program is well organized in the city schools. Directors I met at the various schools included Emma Lou Drake, McKinley; Max Ford, Farrington; John A. Van Patten, president of the Hawaii Music Educators Association, at Roosevelt; Ted Ehrlich at Roosevelt; Jack Brown is director of the University of Hawaii Band. I am sorry that I can't supply the names of all the other music teachers who are doing such good work in the schools of this section, which is really much more a part of the United States than some of us realize." Other officers of HMEA besides President Van Patten and Secretary Alice Sanders are: First Vice-President, Richard Vine, University of Hawaii; Second Vice-President, John Panaki, Koolau Boys' School; Treasurer, Dick Furuno, Washington Intermediate School; Barbara Smith, University of Hawaii, Festival Chairman.

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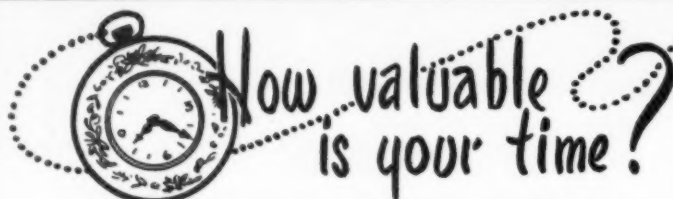
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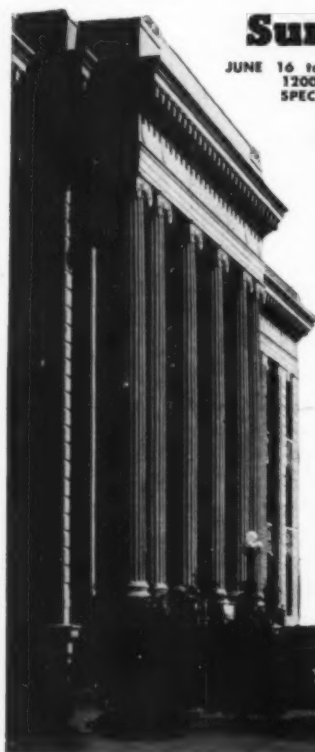
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MUSIC TEACHERS NATIONAL ASSOCIATION meets in Dallas, Texas, February 24-28, 1952. The program was outlined in a previous issue. Details may be secured by addressing Secretary Karl Kuerschner, Florida State University, Tallahassee, Florida.

KARL W. GEHRKENS, Oberlin Conservatory emeritus professor of music education, will be honored on the occasion of his seventyeth birthday, April 19, 1952, by the dedication of the Music Education Library sponsored by the alumni of Oberlin College Conservatory of Music, Oberlin, Ohio. In the announcement of the dedication issued by the music education department of Oberlin Conservatory, it is stated that the library project has been developed as a tribute to the "achievements of Mr. Gehrkens, who, as a pioneer, leader and scholar in music education, labored for better things in his special field with untiring energy until his retirement in 1942. The library, believed to be the first of its kind, was conceived and personally established by Mr. Gehrkens in 1917." Persons wishing to participate in the dedication or in the maintenance of the library should address: Rose Marie Grentzer, chairman of the music education department, Rice Hall, Oberlin, Ohio.

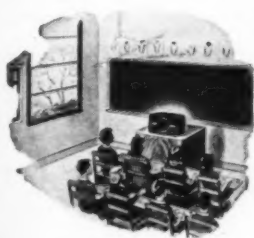
PENNSYLVANIA MUSIC EDUCATORS ASSOCIATION elected the following officers for the 1952-54 term: president—M. Clair Swope, State Teachers College, Slippery Rock; first vice-president—W. Paul Campbell, Hershey; second vice-president—Chester A. Stineman, Jr., Lansford; secretary-treasurer—Russell E. Shuttlesworth, Harrisburg.

ADULT EDUCATION ASSOCIATION OF THE U.S.A. has moved its publication headquarters to 50 East Huron St., Chicago 11, Ill. The Chicago office will continue to publish the bi-monthly "Adult Education" and beginning in January 1952 will undertake the publication of a periodical tentatively titled "Leadership." Information releases should be sent to Malcomb Knowles, Project Director, Adult Education Ass'n of the U.S.A., at the above address in Chicago. The Division of Adult Education continues to maintain the membership files of the Association.

THE HARMONY COMPANY, Chicago, Ill., has issued a distinctive catalog of fretted instruments, reproducing as nearly as possible the actual colors of the instruments. It has been prepared primarily for the use of merchants who handle the Harmony Company line.



IMPORTANT PEOPLE who were present at the 1951 convention of the Kansas Music Educators Association, November 1-2, included the four caught by the Wichita Eagle photographer in this picture. Left to right: John C. Kendel, Chicago, executive vice-president of the American Music Conference; Harry Corbin, president of the University of Wichita; the president of the KMEA, Milford Crabb, director of music in the Public Schools of Kansas City, Kansas; Irving Wolfe, head of the music department, Peabody Teachers College, Nashville, Tennessee. (Courtesy KMEA Music Review.)



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CLARENCE BEST, head of the music education department of Texas Christian University, Fort Worth, Texas, died December 10, 1951. Mr. Best, a life member of the MENC, recently reappointed chairman of the Committee on Music Rooms and Equipment, was author of the well known manual on that subject, a publication of the Music Education Research Council. He had held various posts in his professional organization, including the presidency of the Missouri Music Educators Association.

INTERNATIONAL THEATER MONTH, March 1952, is sponsored by the U. S. National Commission for Unesco and the American National Theater and Academy. This will be the third year of observance of ITM, the purpose of which is "recognition of the part the theater plays in promoting understanding and good will through the study of the morals and manners of the people of one country by those of another." The brochure "Curtain Call for 1952" recently published is a report on American theater participation in support of the United Nations and its objectives. ITM information may be obtained as follows: For advice on promotion and publicity ideas, write for ANTA's publicity kit for ITM '52, address—International Theater Month, ANTA, 245 West 52nd St., New York 19, N. Y. For pamphlets and other materials on human rights and teaching about the United Nations, write to: Unesco Relations Staff, Department of State, Washington 25, D. C. For information on opportunities abroad for creative artists, write: Division of Exchange of Persons, Department of State, Washington 25, D. C.

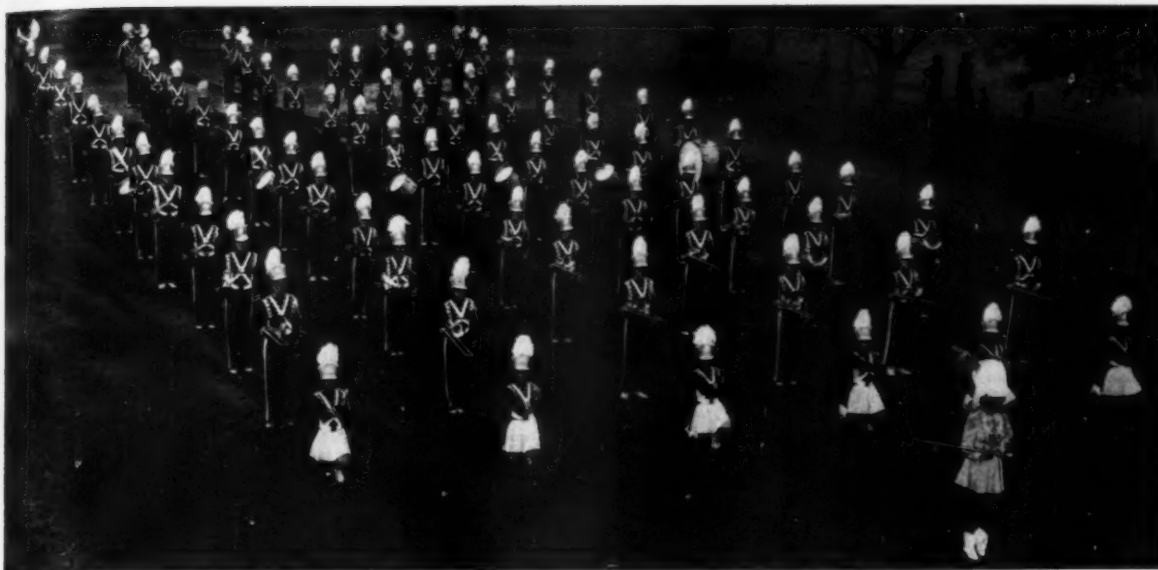
UNIVERSITY OF MICHIGAN EXTENSION SERVICE is offering a radio course in class piano instruction over the university's station WUOM-FM, Ann Arbor, Mich., each Tuesday at 4:15 p.m. The lessons are conducted by James L. Buckborough, head of instrumental music for the Highland Park board of education, and state chairman of the class piano instruction committee for Michigan. The plan for teaching piano by radio was worked out with the assistance of Earl V. Moore, dean of the University of Michigan School of Music, and members of the piano department of the school.

NATIONAL ASSOCIATION FOR MUSIC THERAPY elected officers at its convention in Chicago in November as follows: president—Esther Goetz Gilliland, Chicago; first vice-president—E. Thayer Gaston, Lawrence, Kan.; second vice-president—Mrs. Myrtle Fish Thompson, Cedar Grove, N. Y.; secretary—Edwinna Eustis, New York City; treasurer—Mrs. Hartweg Dierks, Kansas City, Mo. The 1952 convention will be held in Topeka, Kans., during the first two weeks of November.

NORTH DAKOTA MUSIC EDUCATORS ASSOCIATION elected the following officers at the October meeting in Bismarck: president—Della Ericson, Heid, State Teachers College, Dickinson; first vice-president—Ruth Lawrence (retiring president), Fargo; second vice-president and editor of the Newsletter—H. O. Berquist, Fargo; secretary-treasurer—Harold Van Heuvelen, Bismarck.

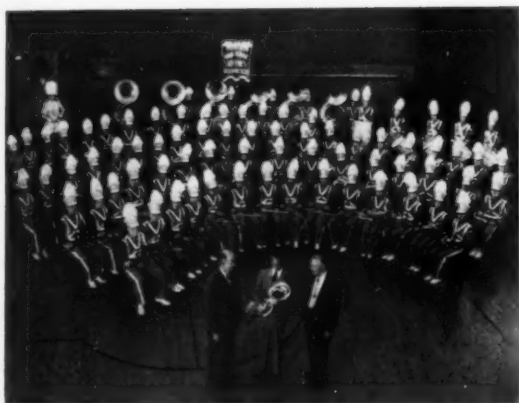


TEACHERS AT WORK. The reason these teachers are at the back of the room is because the teachers and the pupils as well are centering their attention on the television lesson which is shown on the screen but is not visible in this picture. The teachers are: Richard Berg, director of music in the schools of Springfield, Mass., and chairman of the MENC Advancement Program Committee on Television; and Margaret E. Powers.



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MUSICAL PORTRAITS OF FAMOUS AMERICANS is the title for the twenty-fourth annual Standard School Broadcast course in music enjoyment presented for schools in the West by Standard Oil of California. The teachers manual sets a new standard for such publications, with beautiful reproductions in color of portraits of outstanding Americans by Sam Patrick. The manual contains pertinent biographical data regarding the famous men and women and information concerning selections to be played during the respective broadcasts of musical portraits. As in previous courses, the program scripts are correlated with social sciences, art and literature. The orchestra is under the direction of Carmen Dragon and is implemented by a cast of vocal and instrumental soloists, choral groups, narrators and actors. The high quality of its programs, the resources afforded the general teacher, and the opportunities for integration of student classroom experiences, make the program unique in present-day radio production. For further information write Standard School Broadcast, 225 Bush St., San Francisco, Calif.—R.A.C.

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CATHOLIC CHURCH GUIDE to the Liturgical Year, a catalog of motets for almost any religious occasion, has been published by J. Fischer & Bro., 119 West 40th St., New York 18, N. Y.



MENC PRESIDENT HOOD, a recent visitor at Oberlin College, was initiated in the daily "doughnut hour," where students and faculty are working together to send the Oberlin Conservatory Orchestra to the convention at Philadelphia. The devices used also include a series of spaghetti suppers cooked by Professor Edward Mattos of the piano department; occasionally some of the students dress as hobos, standing outside auditorium doors after concerts with a washbasket to collect funds which will augment whatever is gleaned from other sources. Spirit is high around the "Con." Members of the orchestra and their friends are looking forward to the day when they leave for Philadelphia. Almost half of the orchestra is made up of music education majors. In the picture, left to right: Herbert Henke (dressed as a hobo), President Hood, Rose Marie Grentzer, head of the music education department, and David Robertson, dean of the Conservatory and conductor of the orchestra. In the background, members of the orchestra.

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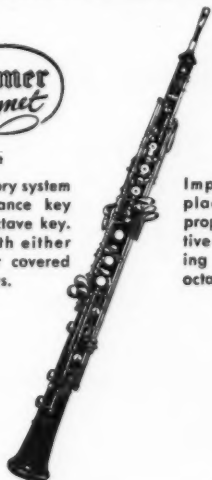
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THE COVER PICTURE

PHILADELPHIA is interwoven in the historical background of the United States, and of all the significant Quaker City views that are available for the cover illustration for the pre-convention issue, none seems more fitting than the picture of Independence Hall. Conference members who have not previously visited Philadelphia will be interested to know that Independence Hall, which we are told true Philadelphians refer to as the "State House," is located on Chestnut Street, between Fifth and Sixth Streets, not far from the Academy of Music, the Bellevue-Stratford Hotel, and the co-operating hotels on the "MENC 1952 Main Street." This picture was contributed by the Convention and Visitors Bureau of the Philadelphia Chamber of Commerce.

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MUSIC EDUCATORS NATIONAL CONFERENCE
Vol. XXXVIII January 1952

A Challenge to Music Educators

MUSIC has long been recognized as a potent factor in maintaining morale in peacetime and in war. During World Wars I and II, and in the intervals between and following these conflicts, musical activity developed and expanded to proportions which now command the respect of educators generally. Musical training and experience for every child is no longer considered only as an extra-curricular activity but is now established as a definite cultural objective with the total program of education.

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It is evident that for some time to come our country must maintain a sizeable military establishment. It is equally clear that the educational gains of the past generation, in which music education has played a large part, can only be preserved during this indefinite period of national vigilance through a large-scale cooperative effort on the part of both the military and civilian elements in every community. This is a *joint* responsibility of our citizen group and the military protectors of our republic.

The Armed Services of the United States of America are increasingly accepting their full share of this joint responsibility as a result of new concepts which stress growth and development of the individual in home life and during military service, in so far as these concepts are compatible with basic military needs. Therefore the Music Educators National Conference has been specifically asked for help.

In immediate response, President Maguerite V. Hood appointed a committee of music educators to meet with representatives of the Army, the Air Force, and the Navy. This committee on MENC Cooperation with the Armed Services is, organizationally speaking, a subcommittee or arm of the MENC Committee on Music Education and the National Welfare.

PICTURE: Joint meeting of representatives of the U. S. Army, Navy, and Air Force, with sub-committee of MENC Committee on Music Education and the National Welfare at NEA Headquarters, Washington, D. C., November 13, 1951.

On November 13, a preliminary meeting was held at the National Education Association Building in Washington, D.C., where the MENC Washington office is located. In addressing the joint meeting, Brigadier General C. W. Christenberry, Chief, Special Services Division, the Adjutant General's Office, Department of the Army, said in part:

You, as citizens, are concerned with the recreation available to our young people who are entering the Armed Forces. We of the military are bound to you of the civilian status by common interest in the availability of healthful, constructive recreation. We are here today to see how the music educators of America and the recreational services of the various arms of defense can be of mutual assistance to one another in the task of providing a wide scope of recreational music activities for the men and women of the armed services.

Realizing the exceptional opportunity for action and service by the MENC, the committee met in a special session to outline a concrete program. There emerged from this meeting an agreement on six principal areas of possible cooperation, namely: (1) *Curriculum Activities*, (2) *Listening Activities*, (3) *Participating Activities*, (4) *Counseling Activities*; (5) *Equipment and Facilities*, (6) *Home Hospitality*. Subcommittees were appointed by the chairman to suggest patterns of procedure in their respective areas. Reports of these studies were read at a subsequent joint meeting at the NEA Building on December 14. Outlines of these reports will appear in a forthcoming issue of the *MUSIC EDUCATORS JOURNAL*.

Inasmuch as the Army, Air Force, and Navy each has its own internal organization, it was felt that the MENC program could best be implemented through the division and state units of the MENC. Consequently the entire program is to be presented for consideration by the State Presidents National Assembly at the convention in Philadelphia in March. In addition there will be an open meeting where there can be an interchange of ideas between the representatives of the

CONTINUED ON PAGE THIRTY-EIGHT

This is what we think.



**A Symposium by the
MENC Division Presidents**

MENC NATIONAL CABINET. Around the table clockwise: Presidents Armstrong (Northwest) Ward (Eastern), Hamilton (Southern), Hood (National), Skornicka (North Central), Hess (California-Western), Whitney (Southwestern).

These are the times that try men's souls. The summer soldier and the sunshine patriot will in this crisis shrink from the service of their country; but he that stands it now, deserves the thanks of man and woman . . . What we obtain too cheap we esteem too lightly. It is dearness only that gives everything its value.

THESE WORDS, ably set to music by our fellow music educator, Charlie Bryan, may well challenge educators today as they did the American people in the time of the author, Thomas Paine. Certainly, the pressures from outside our country on the American ideologies and the feline attacks on the public schools from within, should challenge educators to stimulate thinking and plan activities that will create a better understanding of the democratic way of life.

A more general acceptance of music education as a necessary factor in educative processes opens wide the door of opportunity for alert music educators. The influx of student members into the field has already done much to crystallize the varied technical and cultural interests into a more common understanding of the total concept of music education. The resulting growth in membership has strengthened the state organizations, increased their power and authority, and helped set a clear stage for many more activities on the state level—where these enterprises can serve and be served by the maximum number of members of our profession right in the locale of their endeavor.

Cooperation between state organizations—through the MENC Division Boards and the national assembly of State Presidents—will further strengthen each state organization in its relationship to its state education association and state department of education. Participation in the affairs of our national professional organization—including the “Music in American Education” state-division-national committee activities—is important in the development of the nation-wide music education program and in the resulting effectiveness of the benefits provided for individual members in their own communities.

The outline of the new “Music in American Education” committee organization plan should be studied critically by state leaders. Two questions need to be answered: (1) What part of this plan can be effectively assimilated into your state program? (2) What contributions can your state organization make to enhance the regional and national program?

Through study and cooperative effort to solve these problems an opportunity is created for each music teacher to become a leader in more than his “music specialty.” A public performance affords a wonderful opportunity to arouse interest in a better informed public actually enlisted in the support of American education. Music educators are well known as cooperative volunteers. By filling in and returning the MENC committee service card, which was included

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in the 1951 fall roll call mailing, every teacher has an opening for personal growth and for service through sharing experiences with other music educators. The accumulation of individual service on the school, community, state, regional and national levels will be concentrated at the Philadelphia convention, the 1953 Southern convention, and in all current activities. Besides the immediate beneficial results accruing to all of us, we look for other tangible returns from the resulting materials and aids in the form of Conference publications for our own use—right where we work—in our home jobs.

It is "dearness" that gives this service its value.

EDWARD H. HAMILTON, *President*
Southern Music Educators Conference

Our Heritage: Responsibility

ASSUMING the office of president of the Eastern Division has given me a feeling of great humbleness. I have been a constant member of the Conference since 1921. At my first conference in St. Joseph, Missouri, such people as Frances Elliott Clark, Will Earhart, Peter W. Dykema and Charles E. Miller, shook my hand and welcomed me into the fold. It took me several years to awaken to the fact that these were some of the great whom I would always remember. I have learned that no matter what "new" ideas I was to have, these people had advocated them before me. Their dream was the same as my dream. They wanted all the boys and girls to have music. They wanted good singing and they wanted good orchestras. They wanted all the teachers to be good teachers. Those young days of seeing and watching the pioneers at work were great years. Gradually some of the responsibilities they had felt to me and my colleagues. Then, gradually I was called upon to pass these responsibilities on to others; and now I wonder whether I can possibly be to newcomers in the field something like the guiding light that so shone in the works and deeds of those leaders of my early teaching days.

How far have we as music educators carried the flame of music? Have we come to be counters of hours and mere collectors of pay checks, or are we missionaries with a gospel? Why have the great assembly sings disappeared? Have we forgotten that *every* child must be saved for music? Have we chosen only the pitch-perfect to play the violin? Have we sacrificed the common singer for the a cappella choir member? *Are we worthy of our heritage?*

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Music is now established as belonging to the scheme of education in the public schools of the U.S.A. It would be difficult indeed to eliminate it. But we must not be misguided by our flourishing success. We have arrived at the time when we must hold the torch high. Forces are at work to minimize music in the classroom, and we must be on our guard that this does not happen.

Whatever our individual conception of music in the classroom or the community is, or whatever use we believe should be made of music as an outgrowth of

From the National President

I KNOW that you, whether member or friend of the MENC, will share in the inspiration I have received from the statements presented by my colleagues of the MENC Presidents' Cabinet. Here are expressions from the chosen leaders in the six major geographical areas of our organization. I am sure you will agree that this symposium not only catches and portrays the spirit of the Music Educators National Conference, but reflects in considerable degree those special characteristics which distinguish each of the Division units, whose members live and work with children and their parents under the varying conditions prevailing in our vast country. The understanding, vision and vigorous leadership so clearly indicated here, with the aid of our state and local leaders and all MENC members, will continue to carry us forward.

MARGUERITE V. HOOD

Note: A message from National President Hood will be published in the February-March Music Educators Journal (the 1952 biennial convention issue).

school experience, we as music educators must fervently stand for the things we know music should represent. Joy, happiness, achievement and satisfaction are the paramount aims of our work. These must be the result.

Therefore, in our schools and in our communities, in the committees we join, in our everyday teaching, we must strive to do the larger job. We must constantly check ourselves to see that we are moving ever forward, preserving the traditions and seeking the new, seeing to it that each boy and girl in our schools gets his rightful chance to love music. If we have done that we shall become part of the memorized tradition and take our place as worthy of the name of *music teacher*.

One of the best ways we can show our eagerness to go forward is to work wholeheartedly on the present plans being forwarded by MENC. We are asked to work together in an endeavor to forge a solid front for music. It behooves us all to get on the "band wagon" and to join the crusade with firmness and forget ourselves in the doing. Is this too much to ask? Let us do our best to make the new activities plan for Music in American Education a success.

One of the most important things for us to consider in this *Music in American Education* program is international understanding. One way we can all help in this is by supplying recordings of our best performances for use by the American Junior Red Cross in its International School Music Project. It has already been demonstrated that this exchange of recordings of pupils performances is one of the most fruitful media available for establishing friendly contacts between children and parents of all countries. The Eastern Division should come through with flying colors in this project. Naturally, most of the impetus of this project will come from the state associations and their committees.

Another important matter is the student membership program. Many undergraduates will join our ranks.

Let us strengthen the program for these future teachers by bringing them more closely into contact with the actual work of the Conference. Perhaps the state associations could appoint student members to many of their committees.

Then there is the problem of bringing in the young teachers. Is there some way we can get these new people enlisted in our organization activities as soon as they enter the teaching field? How can we organize to use the new teachers? How can we get them to attend the conferences? We know that those who have responsibilities usually go to the meetings. If the new teachers are given responsibilities they will be quickened in interest, and the value of attending the conferences will be looked upon as worthy of the cost.

The Eastern Division is favored this year by having the national convention in Philadelphia, March 21-26, 1952. The Eastern will, of course, take its rightful place as division host. We shall turn out in large numbers for this is the first national meeting to be held on the Atlantic Coast since New York in 1936. With the national meeting this year at Philadelphia and the Eastern Division at Buffalo in 1953, we have reason and stimulus for marshalling our full forces in the twelve affiliated units of the Eastern area. Perhaps one hundred per cent enrollment is a visionary goal—although it has been achieved in many local communities and by some college music education departments. At any rate, why not make 100 per cent membership our objective—and see how near the Eastern Conference can come to that figure? Let's go!

ARTHUR E. WARD, *President*
Eastern Music Educators Conference

Are We Proficient?

WE ARE justly concerned with our proficiency as music teachers. To most of us it is our living. To some of us it is also our reason for living. We are under constant pressures, both internal and external, to increase our proficiency. As musicians, and music teachers, these pressures impel us always in the direction of the purely musical improvement and development of our students.

Even the most isolated ivory towers, however, cannot long remain insensitive to increasingly intense pressures which, unchallenged, could make of music education a confused groping for formless non-musical ends.

Between these extremes lies a course of action in which music fits neatly and effectively in the scheme of general education. The following guiding principles are suggested:

Music belongs in the curriculum. Music, and the growth and discipline which come through the study of music, offer valuable, unique, and long-lasting contributions to the lives of individuals.

We must teach children *through* music. The contributions which music, and the study of music, can make to students to meet their personal and social needs must be specifically taken into account in the planning of a program of music education and incorporated in classroom activities.

We must teach *music*. A philosophy which is in the

best interests of music education, and of the children exposed to it, must have as a nucleus the provision for sequential development of musical skills.

We must have *trained* music teachers. The extent to which any program of music education meets the musical and non-musical needs of children depends upon the availability of teachers who are adequately prepared as musicians, and thoroughly familiar with classroom procedures and teaching techniques.

Providing a program based on these precepts is a task which demands a truly professional attitude on the part of all music educators. It is not a one-man job. We are prone to be derogatory regarding committee sessions and speeches. Yet discussion—the sharing and pooling of many ideas and experiences—is the prime essential to progress. We must spend many hours in discussion—at home and in district, state, division and national levels. The end result will be something much greater than the sum of the individual contributions.

—GERALD WHITNEY, *President*
Southwestern Music Educators Conference

Are We Professional?

SUCCESS in any profession hinges on interest in that profession. If we wish to be truly professional we should belong to a professional organization which symbolizes our interests and hopes for success in our chosen occupation.

Participation in professional organizations has high reward for those who give of their time, effort and energy; perhaps little reward for those who just go along for the ride; probably no reward for those who do not recognize their professional group as a leadership organization geared for every member's success. Interest may manifest itself in many ways, but one thing is certain: the test is not only in terms of individual benefits that one derives from membership but in the constructive contributions that every member can make for the good of the entire profession. It is an opportunity for high level service to the music education profession and to the community as well.

MENC provides one of the vehicles of success which no music educator can afford to by-pass or ignore. In fact, membership every year of your teaching life is a *must* so that you will not fall behind in keeping up with the times. MENC depends upon you for the leadership that will spread the good word to all corners of this country, and so make our organization more effective in promoting the cause of music education.

Those who have served music education faithfully for many years have established certain standards, providing a heritage and supplying tools for all music educators to continue the work. I hope that we will provide an even richer heritage for those who will follow us. Not only the educators but many manufacturers and publishers have had visions come true that seemed impossible a quarter of a century ago. Many of you today are a product of that program, and you now have the opportunity to improve upon it or change it if you feel that a change is needed to serve the present generation more efficiently.

Everyone is important in the field of school music,

which has brought more pleasure to more people than any other movement in the history of education. It has brought added pleasure to the music educators themselves because of the many associations that have been developed for them over the years.

As a member, I feel proud of the MENC and of its accomplishments. Often—almost daily—my thoughts are focused on a development in school music traceable to someone who had the foresight, originality and ingenuity to establish a new milestone in music education. That original someone can be any one of us; it may be you out there in a corner of a far-away state where you seem to be isolated. You are not hidden, however, for good work will be discovered wherever it may be. In fact, today no music educator is lost if he is a member of the MENC.

JOSEPH SKORNICKA, *President*
North Central Music Educators Conference

With Courage and Optimism

GREETINGS to the California-Western music educators, and professional best wishes from the California-Western contingent to music educators all over the nation. We have started the current biennium with optimism and with determination to continue the steady growth and development in over-all advancement which have marked the immediate past bienniums in this division. The consistent and increasing activity within each state organization is most commendable. The past four years have witnessed the consummation of the state unit organization in our division, with the installation of the California Music Educators Association and the Nevada Music Educators Association, and their addition to the almost 100 per cent list of affiliated state associations. The contributions of the state organizations have steadily increasing importance to the total forward movement of music education. Each state association forms the grass roots unit, geographically and organizationally, upon which to build the promotion and development of our profession.

The splendid new "Music in American Education" committee organization plan carries forward the activities of the first period of the Advancement Program which is now closing; it permits developmental growth in all areas and sets up committee organization to increase and broaden the scope of such achievement. We are impressed with the provision for an interlocking of personnel between the various committees; this feature provides for special interest study and work within the framework of a general, over-all perspective. We urge you to take advantage of our national president's invitation to indicate your special interest or problem; many of you have returned the form which she provided for that purpose. Hundreds of the members of state committees in the past were Conference members who voluntarily made themselves and their interests known to national and state officers.

Music education has come a long way in the past twenty-five or thirty years. Someone has said that, in that time, it has developed from a dependent and rather helpless infancy to a lusty, vigorous, young manhood. Our basic philosophies have been fairly generally accepted,

but we cannot stop there. Careful and painstaking research is needed to obtain specific answers to many unsolved details. Current practices in music education need to be scrutinized closely. A look at elementary and junior high school music discloses the fact that there is a lack of specific knowledge in many aspects of the work. Several of the newer practices are still only in the experimental stage. Individual specialists have developed methods which are effective, but they need to be tested against other methods and techniques. All teachers of music everywhere need to become research minded, not only in adopting and trying the research discoveries of others, but in refining and adding to these discoveries by research of their own. What better stimulation and outlet for this development can there be than the committees within the framework of MENC's *Music in American Education* setup!

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It is no secret that our schools are under attack—that there are organized forces attempting to discredit and undermine our public school system. If we believe—as many people do—that the maintenance of our schools is the principal bulwark of democracy, then we as members of the music education profession are faced with the necessity of doing everything possible to counteract these subversive forces. We must join forces with our colleagues in all fields of education to keep ourselves informed fully of what is going on.

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As I look ahead to the National convention in Philadelphia and the California-Western convention in 1953, it is gratifying to know that our work will be built upon the development which has resulted from the wonderful spirit and cooperation exemplified by the grand people in this division. It is equally stimulating to face up to the responsibilities, challenges, and the great opportunities for service which lie before us. The rewards come in the lives of countless numbers of children and adults who have been and will be touched and enriched through contacts with the greatest of the arts—music.

RALPH HESS, *President*
California-Western Music Educators Conference

We Are on the March

THE Northwest Conference again this year plans to keep pace with the activities and interests of the other divisions of the Music Educators National Conference. We are proud of our progress in this far corner of these United States. Yet we realize that *alone* we are weak but in our *union* with the other five divisions and their respective state associations we have an incomparable strength. So we cherish not only our sectional ties and our state ties, where we have our roots, but most of all those ties that bind us in one national unit for the greatest good of all.

Most of us are coming more and more to the realization of the relative importance of our state—and even district—units, where the real work of MENC must ultimately be done. And the work done on the state

level, through the mechanics of our division organization setup attains national status by way of the division and national committees, and through them is relayed back and out to the other states. By the same token, work carried on and completed by National committees should not die in a pigeonhole, but have nation-wide circulation. In other words, my plea is for a closer relationship between the individual member with every other individual member everywhere.

To carry on the above job to its fullest extent means full membership every year for all music educators. In what other solvent organization can one be a partial member, or a member every other year? Let us keep music education on a full-time, completely manned basis with full membership for every music educator every year! Student member groups in our colleges and universities are doing much, and can do more, to bridge the gap between the theory and the practices of music education, and to spread the gospel of MENC.

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Music education is on the march! But this is no time nor is this the place to pause. Instead we must go forward, ahead to something bigger and better now that our advancement program has reached its first goal. In our stride we need to go ahead in our new "Music in Ameri-

can Education" committee setup on the national, division, and state levels. We in the Northwest expect to contribute our full share on all of these levels, and see to it that the pace of music education is not slackened through any lack of effort on our part.

We are looking forward to Philadelphia, March 21-26, as to no other national meeting in our history. And you will find that the Northwest will have its usual excellent representation there, despite the thousands of miles of necessary travel. Some year soon we hope to again entertain MENC on the Pacific Coast where the National has not come since the Los Angeles Convention in 1940.

In last year's (1951) convention the Northwest proved conclusively by a successful meeting at Missoula, Montana, that biennial conferences no longer need be confined to cities of 100,000 population and over. So, in March 1953 the Northwest will, we are confident, be going ahead to an even greater success in one of our smaller cities—perhaps in Bellingham or Yakima, Washington. For any who might be skeptical, we invite you to visit the Northwest at our next biennial!

We are on the march!

LESLIE H. ARMSTRONG, *President*
Northwest Music Educators Conference



MEET THESE NEIGHBORS

SWEDISH ELEMENTARY SCHOOL TEACHERS, assembled from all parts of Sweden for a refresher course at Skurup School in Nacka, a suburb of Stockholm. Director of the course is Yngve Haren, supervisor of music in Nacka School District. It will be noted that among the instruments in the hands of the teachers are quite a number of "tambis," referred to in another column as in wide use by the pupils in the schools of Sweden.

PRACTICAL MUSIC

HOWARD BARLOW

PRACTICAL MUSIC is not as cold and unimaginative as it sounds. Some of the greatest musicians of the past were practical musicians. Bach wrote his great organ music as practical music. It was the style of his day to write fugues, so he gave his listeners what they wanted. Mozart wrote operas for the theater *on order*. These operas played hundreds of performances before their runs were over. Haydn wrote his 104 symphonies for the salary he received from his royal sponsor. Verdi wrote for the theater of his day as a practical composer. His great opera *Aida* was written to order for an agreed upon amount of money. We could go on indefinitely citing examples of great composers who worked within a practical frame but who composed beautiful music even though restricted to a set formula.

To me, "Practical Music" is music that fills a definite need. Impractical music is music for which there is no general craving or need.

Music is an exact science. Mathematics play a very decisive role in its creation as well as its performance. However, the fugitive character of a performance adds an element which does not exist in most other art forms. This characteristic has proven to be an economic handicap in some cases and a benefit in others. A performer can sing or play the same material again and again and reap rich rewards if his performance pleases his audiences. Although recording devices have captured a part of this elusive characteristic, they can never equal the "live" performance. This is due to the fact first that no mechanical device has yet been discovered which is as sensitive as the human ear, and, secondly, the visual stimulus or personality of the performer cannot be captured.

Once in a generation the world produces a Haydn, a Mozart, a Beethoven, a Liszt, a Berlioz, a Wagner, a Brahms, a Joachim, a Kreisler, a Heifetz. Out of all the millions of Occidentals of the past generation, one great conductor emerged—Arturo Toscanini. In the generation before him came Weingartner, before him Richter, before him Von Bulow, and of course Wagner. Great singers are more plentiful. Usually they are not profound musicians and in some cases are deplorably ignorant of the fundamentals of music.

With the odds so heavily against your community producing a musician who will win world-wide acclaim, it seems to me far better to try to cultivate a *love* for and understanding of music than to try to find and train great talents. By all means, do not stop looking for great talents and training them if you find them but do not be disappointed if you do not find any.

Mr. Barlow, musical director of the NBC "Firestone Hour", presented this address at the Ohio Music Education Association state convention in Akron, Ohio, January 26, 1951.

I believe that the most practical way to serve the cause of music is to *make* music. I mean ensemble playing—the forming of groups who make music together because they love music, or because they want to earn a livelihood. These groups can be all professional, or all amateur, or part amateur and part professional. As I understand it, the amateur musician is one who performs or composes music for the pleasure he derives from his efforts. The professional musician, while he *may* also derive pleasure from labors, makes his living thereby. There is nothing wrong in either case. In many instances, the so-called "amateur" is more highly proficient than the professional.

I wish that there were *more* amateurs in music because it is the amateur who keeps the desire for better music growing. The amateur can afford to be an idealist—while, all too often, the professional cannot. The amateur musician is the only one who can enjoy "art for art's sake"—such a thing does not exist in professional music.

Community Orchestras

In smaller towns and cities I believe that the professional musician does not have a very easy time of it. He loves music and enjoys making it. However, his economic situation does not allow him to devote his entire time to it. Consequently, he has to find other employment to provide the major portion of his income. This condition does not allow him to practice sufficiently and he can seldom progress much further than his initial talent. However, when a group of these men and women get together and form a symphony orchestra, it is not only commendable but deserves the greatest possible support of the local community. The music they make may not be as beautiful as that made by a great symphony orchestra of one of our large cities, but that is of little consequence. The important fact is that they have organized an orchestra and play symphonic music. If you try to organize an orchestra, do not be discouraged if it is difficult. It does not matter if you have only two horns instead of four, or if you have no basses at all. You can procure reduced orchestrations where the piano fills in for the missing parts. Use four pianos if you want to. Every publishing house sells such orchestrations for very moderate prices. These orchestrations are another example of practical music. Do not be discouraged.

The professional musicians in our largest cities are the most proficient in the world. This applies principally to New York and Hollywood because those two cities are where the most money can be made. In Hollywood, it is the moving picture industry. In New York, it is radio, opera, symphony, motion pictures and now television. Sooner or later, nearly every professional musician in the smaller communities tries out one of the

large cities. If he succeeds in, let us say, Cleveland, he may then try New York. And here is where he finds real competition. The New York union, Local 802, has some 20,000 members—of these, only about four or five thousand are employed more or less regularly.

Sooner or later the local orchestra which you have organized will progress to the point where you will need outside players to satisfy the demands of your audiences. Then is when you come to New York to get your players. New York contains a reservoir of players which supplies practically every major symphony orchestra with some of its finest players. Before I became the conductor of the Firestone orchestra, I travelled all over this country and Canada as guest conductor for the major symphonies. In nearly every city I would meet one or more players whom I had known in New York.

Subsidies

As your local orchestra grows and raises its standard of performance, you will find that you need more money to keep yourselves going. Everything costs money—programs, rehearsal halls, performance halls, advertising, soloists. Here is where the insidious and sinister word "subsidy" comes in. Subsidy is dangerous because it tends to pauperize the recipients and give the control of the organization to the subsidizer. If your benefactor is a wise and understanding person who loves music and is willing to help you without interfering with the artistic side of the orchestra, you are very fortunate. Such a benefactor is difficult to find. Before you accept a subsidy, I would exhaust every other possible source of income.

In Buffalo, New York, the orchestra plays Saturday night "pop" concerts. At those concerts, the audience is served light drinks and the orchestra plays for dancing after the concert. They make money this way to help pay for the more serious concerts of the symphony series. Play whenever and wherever you can for a profit if you need to finance a deficit on your more serious series. If you find that your original and local conductor is not adequate to your growing needs, go to one of our great conservatories and take a young man of talent who is willing to come to your city and become a part of the community. Do not take a man who thinks he is ready to conduct the New York Philharmonic—whose ideas are too big for his capabilities. Take one who is willing to accept the challenge of making a success of a small town orchestra.

To go back to the subject of subsidy again. If you cannot find a way of making your orchestra self-supporting and are forced to accept a subsidy, try to get a large number of small donations instead of one or two large ones. Keep the costs of your performances down. Use local soloists as much as you can until they cease to draw houses for you. When you are forced to use so-called "name soloists," buy names who will draw their fee at the box office. One of my best friends in the concert business had a hard and fast rule. If, when he sang a concert on a fee basis, he did not draw his fee at the box office, he returned his check to the local manager who would otherwise have lost money on his concert. You can understand why this singer was always in demand until the day he retired. There are still a few such soloists around.

With radio and television bringing fine artists into your living room each week, you can easily choose your artists yourselves. Extravagant claims of managers and paid advertising should no longer sway you. You can now hold your auditions in your own living rooms.

Critics

Now a word about the critical profession and your local newspaper. Anyone who embarks on a performing career must face the possibility of adverse criticism. He must be prepared to go right ahead regardless of what the press may say about his performance. You must remember that your press criticisms reflect the opinion of only one person in the audience. The fact that he has the power to print what he thinks is beyond your control. I cannot understand the process of thinking of a person who makes his living by writing about music in a community, and then, by criticisms, kills the music he is writing about. Enlist your local scribe in your project. Engage him to write your program notes—elect the editor of your local paper to your Executive Board. Make it one big "team for music."

The Composer

The most impractical of all musicians is the composer. He has always been that way. I fear he will remain so. A composer feeds upon his inner self. He is by nature subjective. He does not know *where* his ideas come from. The great majority of these people slave their lives away writing music which will *never* be performed. This is largely their own fault. To be a *successful* composer, you must have a dual personality. A creator for a time and then a businessman. The trouble with most composers is they are not aware of this. They feel that since *they* wrote a song or a symphony it *must* be good, and being good, the public will receive it with great joy and applause. In the first place, a composer must spend *years* learning his craft. There is no short cut in composition. Correct voice leading as taught by Bach and the other great masters (who laid the foundation) of the art of music, is *still* the most important element of composition. After the composer has mastered his technique, after he has learned to write down correctly what he hears in his mind—then and then only is he ready to write for public consumption with any measure of success assured.

I have mentioned the names of some of the great practical musicians of the past—now I would like to remind you of some of the great impractical musicians of history. Schubert—probably the greatest of all lyric composers who was never able to make a respectable livelihood from his immortal songs and symphonies. Georges Bizet—whose *Carmen* failure broke his heart. César Franck of whose symphony none other than Charles Gounod said "Whoever heard of a symphony with an English horn in it? Whatever this composition is, it is *not* a symphony." At its first performance in Paris, it was not favorably received. When Franck returned home after the performance, he was greeted by his wife who said "How did it go, César?" He replied "It was beautiful—as I knew it would be." Our American, Charles Griffes, was too poor to have the parts of his tone poem "Kubla Khan" extracted by a professional copyist. When the opportunity of a performance with the great Boston Symphony came, he

worked day and night for weeks extracting the parts from the score. In his exhausted condition, he contracted pneumonia while traveling to Boston for the first performance and died a few days later.

Only in the popular field are the composers repaid for their efforts. And, strangely enough, when "Romeo and Juliet" by Tschaiakowsky becomes "Our Love" in the popular field, "Romeo and Juliet" becomes a sell-out on records. When the first movement of Tschaiakowsky's piano concerto became "Tonight We Love"—the concerto underwent a new revival in concert popularity. The thievery of ideas employed, unashamedly, by Tin Pan Alley composers is breathtaking in its bold-faced knavery. I am speechless when confronted by one of these burglars—and yet, it is a blessing in disguise because I know that as soon as the stolen property has become popular as a song, I can play it in its original

form as the thieves will have taught the melody to the general public. Nothing can be done to stop this. The copyright law says such a practice is not illegal.

I am told that the big name dance band business is controlled by several agencies. Their method of operation is quite simple. They find a nice looking boy playing in a dance band and put him under contract at a figure which is so much more than the amount he is earning as a player, that he is glad to sign a long-term agreement. Then they recruit for him a dance band of his own. They hire arrangers, pick the tunes to be played. If the band catches the public's fancy another name band is launched but it is very largely controlled by the agency.

In the second and final installment of Mr. Barlow's article, which will appear in the next issue of the Journal, the author discusses problems of the composer, offers some suggestions, and comments on progress in radio and television.

Youth Concert Series

MAREL BROWN

WHEN Ira Jarrell, superintendent of Atlanta Public Schools, in Georgia's capital city of half a million people, comes right out and says: "The Youth Concerts given by the Atlanta Symphony Orchestra are a vital and important part of our school life, offering to our boys and girls a fine opportunity for cultural growth and development," it is proof that the women of the Atlanta Symphony Guild were right in instituting the Youth Concert series four years ago.

And when a capacity audience of five thousand boys and girls from fifth grade through high school, sit through an afternoon's performance like veteran concert-goers, both in their expressed enjoyment and in their perfect manners, and then leave Atlanta's Municipal Auditorium after the first concert of the season in such orderly fashion that Mrs. Evans Hall, Jr., chairman of the Youth Concert Series, and Ruth Weegand, supervisor of music for Atlanta elementary schools, stand in the lobby and grin like pleased school girls themselves, it proves that Miss Jarrell is correct in her evaluation of the concerts.

Then, when Kathryn Ketchum, music editor of O'Keefe High School's monthly paper, *The Shamrock*, says for all the boys and girls in her discerning review of the concert: "All were eagerly waiting when Maestro Sopkin lifted his baton, the signal for the first number to begin . . . The third movement of the Brahms' *Second Symphony in D Major* was the highlight of the concert . . . The surprise of my life was when John Ivel picked up his trumpet and began his solo in the *Nocturne*. He is the most thrilling trumpet player I have heard or ever hope to hear," it dispels any doubts that might have lurked in the minds of Guild members or school personnel when such a series was launched.

It seems that Atlanta has set a precedent in this matter of youth concerts. For they have become an accepted part of music education in all schools, not only of Atlanta but of surrounding counties of Fulton, DeKalb, Rockdale and Cobb. Six school systems, through their superintendents, now give approval and cooperation in making the concerts each season available to capacity audiences. Busloads of students come from as far away as fifty miles, having heard of the concerts and asked permission to attend.

To overcome the limited seating space, and tying in with local custom, two identical concerts are given three days each school year—one at twelve o'clock and the other at two o'clock, with attendance of about 8,500 each day.

The Atlanta Symphony Orchestra's members are expertly trained Atlanta musicians, under direction of Henry Sopkin. At each concert a high school boy or girl selected by careful audition has been presented as guest soloist, either vocal or piano. Because of the growing number of well-qualified aspirants this year Mr. Sopkin is having two soloists at each concert. All of them have proven to be musicians of exceptional promise.

It was not altogether easy the first year the Youth Concerts were suggested by Woman's Guild members because of their growing feeling that more young people than could pay admission price for regular concerts should have access to good music. How to gain access to the boys and girls themselves, how to

let them know about the concerts, to issue tickets, secure transportation, handle the expected stampede of 5,000 teen-agers, were problems that Mrs. Hall and her committee faced.

But their persuasive interest, persistent belief in the idea, and perhaps the loss of a few pounds of weight as each woman sweated out her assignment—plus the surprise of such excellent teen-age concert deportment—soon had P.T.A. leaders, teachers and school principals, parents and even local ministers working like the proverbial beavers to attain the present high level of success. Now the Guild's problem is: How shall we limit the number of students from each school on a fair basis?

For the past two years Mrs. Hall and Anne Grace O'Callaghan, music supervisor for Atlanta high schools, have prepared a brochure which the Guild sells for \$1.00. It contains notes and explanations for each of the program pieces, instruction about orchestra instruments, some suggestions on correct concert manners, such as listening and applause, and coupon tickets to the three performances.

Prior to each concert teachers use the information for class discussion. They listen to recordings of the compositions, and have general classroom study of the music. By the time of the concert they have a keen interest in what they will hear, and Mr. Sopkin gives additional witty comments before each number. Mr. Sopkin is *tops* in his audience's estimation. Many feel, as one boy expressed it as he climbed to the balcony for the first concert of this season, "At last! this is what we have been waiting for!"

Each fall when brochures are distributed Mrs. Hall emphasizes that the Guild is *not selling tickets* to concerts. They are selling music appreciation, with brochures that also contain the season's tickets. A small fund started by an Atlanta musician provides free brochures to selected students unable to buy them. The Guild also has two music editors from each of the high school papers as guests in the press box, and each young editor wears the press badge with much dignity and pride.

The Atlanta Symphony Orchestra, said to be rated among the top twenty-five in the country, is only seven years old and is the outgrowth of an Atlanta Youth Orchestra which was organized to give outlet to musicians following graduation from high school. With the acquisition of Mr. Sopkin, who had distinguished himself as a teacher in Chicago, the orchestra "grew up" and now all the members are adults, though some of them are quite young. Nearly all were residents of Atlanta before they were accepted in the orchestra.

With the fourth season of Youth Concerts proving such a success, from the standpoint of school officials' estimates of its music education value, as well as the eager attendance of Atlanta youth, the women's division of the Symphony Guild feels that the Youth Series is a permanent part of Atlanta's musical growth, and they recommend it as a civic and scholastic venture well worth the effort involved in instituting and maintaining it.

Especially is this true when typical high school boys, who might be out practicing football if they were not attending a symphony concert, step aside like young gentlemen on their way out of the auditorium to say to Mrs. Hall, Miss Weegand, Miss O'Callaghan, or to Mrs. Clifford Ragsdale, current Woman's Guild president, "Gee-e-e! This was the best concert yet."

MENC MAIN STREET 1952

For all members and friends of the
Music Educators National Conference
—music educators, students of music education
classroom teachers, school administrators
and curriculum directors
elementary and secondary school pupils
people of the Greater Philadelphia community
parents, school patrons
the music industry
—and music lovers everywhere

Music Education

MUSIC IN AMERICAN EDUCATION—a basic concept on which has been formulated the “next step” in the long-range Music Education Advancement Program initiated by the MENC in 1944—provides not only our convention theme, but a framework for activities during the ensuing period which, beginning with the 1950-52 biennium, will have first focus in Philadelphia this coming March.

¶

The program to be presented at Philadelphia will mark a new milestone in the progress of the profession represented by the MENC. Designed to provide for exploration and demonstration of the philosophy and function of music in education, the convention offerings will accordingly encompass (1) aspects of world-wide concern today; (2) aspects which have to do with the problems of general education; (3) the specific aspects of music education itself; (4) aspects concerned with the techniques of music education; (5) the qualitative aspects of music education; (6) the quantitative aspects of music education.

¶

The broad theme *Music in American Education* is, indeed, “music educators main street” for 1952. Thus it is, says President Marguerite V. Hood, that the 1952 biennial convention has been organized and planned, with emphasis on the points mentioned in the preceding paragraph, for all persons directly and indirectly concerned with music education—music educators, their pupils and performing groups; student members of the MENC; the classroom teachers; administrators and directors of curriculum; the Greater Philadelphia community; the music industry; school patrons—and all friends of music everywhere.

The Program

This advance release of the program schedule, supplied for the convenience of members, is subject to changes or additions. Hours and meeting places will be supplied to chairmen and others interested, and the official program book to be issued at the convention will contain the complete schedule.

THURSDAY, MARCH 20

Board of Directors, MENC. Morning, afternoon, evening.
Meetings of other official groups, as may be arranged.

FRIDAY, MARCH 21

Morning and Afternoon

State Presidents National Assembly.

Auditors: MENC Board of Directors, MENC Editorial Board, Editors of affiliated State Association publications, Officers of National School Band, Orchestra and Vocal Association.

Music Education Advancement Program Committees. Afternoon only. Consult your national chairman for details regarding the schedule.

Special Sessions: Music Education Research Council; Council of State Supervisors of Music; Council of Past Presidents (afternoon); Editorial Board (afternoon; morning session with State Presidents National Assembly).

*Broad Street Philadelphia.
Bellevue-Stratford Hotel left foreground. The
Academy of Music is close by—at
about the point where the camera man stood.*



Philadelphia, March 21-26, 1952

FRIDAY, MARCH 21

Evening

Opening General Session—"The World Today."

Music: Westminster Choir, Princeton, New Jersey.
University of Michigan Band, Ann Arbor.

Lobby Sing.

SATURDAY, MARCH 22

Morning

Breakfast: National Council In-and-About Clubs.

Music Education Research Council.

National School Band, Orchestra and Vocal Association
Board of Control.

General Session—"Music in the Elementary School."

Eight 15-minute demonstrations by classroom teachers of
Philadelphia Public Schools, Grades One to Six.

Official Opening of Exhibits under auspices of Music Educa-
tion Exhibitors Association.

Special Sessions: National Association of College Wind and
Percussion Instrument Teachers; Choral Clinic; Music
Education and the National Welfare; Music Education
and Adult Education; Music Rooms and Equipment;
Graduate Study in Music Education; Instrumental Clinic
(brass instruments) with consultants from the Philadelphia
Orchestra; Chairmen of Music in American Education
Committees.

In-and-About Music Educators Clubs—Joint luncheon for all
club members. Sponsored by In-and-About Philadelphia
Club.

SATURDAY, MARCH 22

Afternoon

Exhibits—Music Education Exhibitors Association.

General Session—"Music in the Elementary School."

Sponsored by the Philadelphia Public Schools, the State
Departments of Education of Pennsylvania, New Jersey,
Maryland, and Delaware. Participants: Classroom teachers
and specialists who will demonstrate singing activities and
community singing with the classroom teachers, admin-
istrators from Philadelphia Public Schools and State De-
partments of Education of Pennsylvania, New Jersey,
Maryland, and Delaware.

Principal meetings will be held in the Academy of
Music, Bellevue-Stratford Hotel, and in other nearby
hotels which are cooperating with the Convention
Committee. Exhibits will be at the Bellevue-Stratford.

Requests for room reservations should be sent to
Hotels Reservation Bureau, MENC, Architects Build-
ing, 17th and Sansom Streets, Philadelphia 3, Penn-
sylvania.

SATURDAY AFTERNOON

Continued

Opera Workshop (General Session). In cooperation with the
Metropolitan Opera Company at which will be broadcast
direct from the Conference program the two 15-minute in-
termission periods of the regularly scheduled Saturday
afternoon broadcasts of the Metropolitan Opera Company,
and at which also will be a demonstration of opera reper-
tory by the University of Illinois Opera Workshop.

Special Sessions: Music Education in the Community; Cre-
dentials for Teaching Music in the Schools; Instrumental
Clinic (woodwind instruments) with consultants from the
Philadelphia Orchestra; Music for Childhood; Music for
Secondary Schools; Contemporary Music for American
Schools; Audio-Visual Aids in Music Education; Music in
Higher Education; Music Competitions and Festivals,
under auspices of the National School Band, Orchestra
and Vocal Association.

Dinner Meetings: MENC North Central Division, MENC
Southwestern Division, MENC California-Western and
Northwest Divisions, MENC Eastern and Southern Divi-
sions.

SATURDAY, MARCH 22

Evening

Get-together—Younger music educators attending their first
National since entering the profession with less than five
years' experience.

Reception and Dance—For all members of the Conference.
Hosts: Music Education Exhibitors Association.

Lobby Sing.

Philadelphia Convention Committee
Planning Conference at the
Board of Education
Auditorium.



SUNDAY, MARCH 23

Morning

Conference Breakfast (General Session). "Music a Spiritual Heritage."

Music: String Quartet, Detroit Public Schools.
Madrigal Singers, Peabody Conservatory of Music, Baltimore.

Church Services in Philadelphia Churches.

Exhibits—Music Education Exhibitors Association.

Special Sessions: Editorial Board, Music Educators Journal; Music Rooms and Equipment; Music Education and International Relations; Music in General Education; The Administration of Music Education; Music in the Small School; Teacher Recruitment; Extension Courses in Higher Education.

State Presidents Assembly.

Music in American Education Committees. This will be the first official meeting of all Chairmen, Associate Chairmen, Consultants and Committee personnel. All persons who have accepted appointments in the new Music in American Education Curriculum committee organization plan should attend this meeting.

Luncheons: National Music Camp; Boards of six MENC Divisions.

FESTIVAL FEATURES

Partial list of Participating Organizations

IN ADDITION to the Philadelphia Orchestra, and school, college and adult instrumental and vocal groups of Philadelphia and the adjacent area, there will be contributions to the festival and educational features of the program representing all parts of the United States, and all types of music performance, such as University of Michigan Band from Ann Arbor, Virginia All-State High School String Orchestra, Garden City (Kansas) High School Instrumental Trio, Cut Bank (Montana) High School Choir, Port Washington (New York) High School Band—to name a few at random.

Other groups named by President Marguerite V. Hood as participants include the Army Air Force Band; Westminster Choir, Princeton, New Jersey; Cincinnati (Ohio) Conservatory Brass Ensemble; All-Philadelphia Catholic Girls' High School Orchestra and Chorus; various All-City instrumental and vocal organizations from the elementary, junior high and senior high public schools of Philadelphia; Hartford (Connecticut) Senior Inter-High Choir; Elizabeth (New Jersey) Recreational Band; Peabody Conservatory Madrigal Singers, Baltimore, Maryland; University of Illinois Opera Workshop; University of Wichita (Kansas) Flute Trio; String Quartet (grades six through nine), Detroit (Michigan) Public Schools; Pennsylvania All-State High School Chorus; Southeastern Pennsylvania High School Orchestra; Howard University Choir, Washington, D. C.; Oberlin (Ohio) College Orchestra; Washington-Lee High School Choir, Arlington, Virginia; Temple University Choir, Philadelphia; Huntington High School Chorus of Newport News, Va.; William A. Russell High School Boys Chorus from East Point, Georgia; Cornell College Choir, Mt. Vernon, Iowa; Davidson (North Carolina) College Band; Champaign (Illinois) High School String Orchestra and Vocalettes; Phoenixville (Pennsylvania) High School Band; Orchestra from School for Handicapped of Philadelphia; Westfield (New Jersey) Senior High School Choir; Lafayette College Men's Choir, Easton, Pa.; Westchester (Pa.) State Teachers College Choir; Joliet (Ill.) Elementary School Band.

SUNDAY, MARCH 23

Afternoon

Concert. Auspices of the Pennsylvania Music Educators Association.

Pennsylvania All-State Chorus.
PMEA Southeastern District Orchestra.

Special Sessions: Annual Meeting of the Music Education Exhibitors Association; AACTE-MENC-NASM Joint Committee Meeting; Council of Editors of State Publications; The Administration of Music Education in Cities over 100,000; The Administration of Music Education in Smaller Cities; MENC Advisory Committee to Armed Forces; Records.

Tea—Christiansen Choral School.

Student Member Reception.

Dinners: American Institute of Music Education; Phi Mu Alpha Sinfonia.

SUNDAY, MARCH 23

Evening

Concert.

Howard University Choir, Washington, D. C.
Flute Trio, University of Wichita, Wichita, Kansas.
Oberlin College Orchestra, Oberlin, Ohio.

Lobby Sing.

MONDAY, MARCH 24

Morning

Exhibits—Music Education Exhibitors Association.

General Session—"Music, An Active Force in American Education."

Music: Washington-Lee High School Choir, Arlington, Virginia.

The Philadelphia Orchestra and the Temple University Choir.
Complimentary Rehearsal for members of the MENC.

Luncheons: College and University Alumni groups.

MONDAY, MARCH 24

Afternoon

Exhibits—Music Education Exhibitors Association.

General Session—"Making a Professional Career of Music Education."

Music: Virginia All-State Orchestra, under the auspices of the Virginia Music Educators Association.

Special Sessions: Joint meeting of Editorial Board of Music Educators Journal, and Editors of the State Publications; General Music Classes (Music for the General School Student); Instrumental Music in the Schools; Vocal Music in the Schools; Music Literature, Composition and Theory; Parent-Teacher Education.

Tea—University of Pennsylvania.

Reunion and Reception—Fred Waring Music Workshop.

Dinner—Music Education Exhibitors Association.

MONDAY, MARCH 24

Evening

Schools on Parade. Presented by the Philadelphia Public Schools and sponsored by the Evening Bulletin. Episodes will include All-Philadelphia Senior High School Orchestra, All-Philadelphia Senior High School Chorus, All-Philadelphia Elementary School Chorus which will perform works of unusual interest as individual units and in combination. Also included in the Schools on Parade program will be various dance groups from the Philadelphia Senior High Schools in choreography set to music of contemporary composers.

Lobby Sing.

CONCERTINO

Adagio ma non troppo

C. M. WEBER Op. 26

Solo

pp

f

pp

f

pp

f

p

pp

f

p

pp

Andante

p con anima

mf

f

p

f

p

cresc.

rit. p

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is the
best test
of a
great
clarinet

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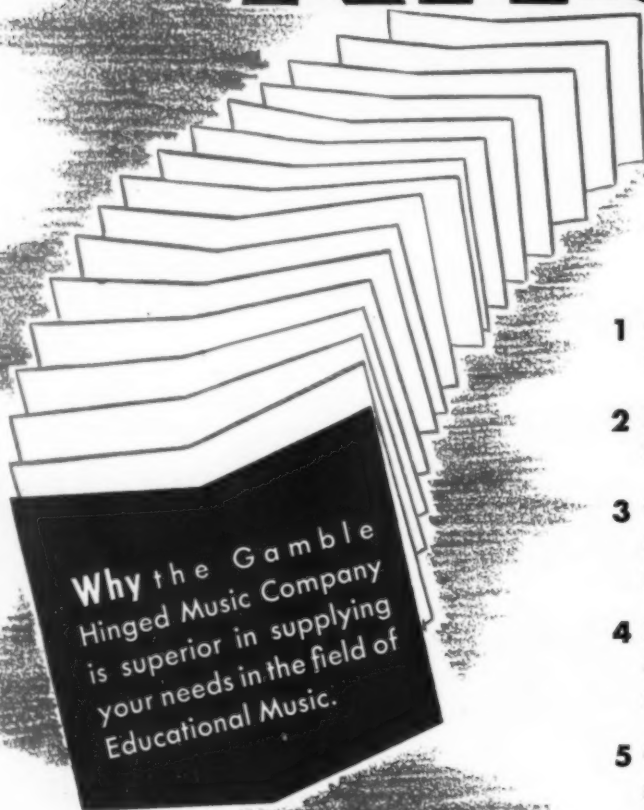


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CHICAGO 4

TUESDAY, MARCH 25

Morning

Breakfasts: Members of the Louisiana Music Educators Association; Joint Breakfast of members of the Florida Music Educators Association and the Tennessee Music Educators Association.

Exhibits—Music Education Exhibitors Association.

Special Sessions: National School Band, Orchestra and Vocal Association Board of Control; Council of Editors of State Publications; Music Education and International Relations; Music in the Rural School; Piano Classes; Strings; Records; Music Literature, Composition and Theory; Music Education and the Handicapped; Supervision of Music Education; Choral Clinic.

General Session—"Music and American Youth."

Music: William A. Russell High School Boys' Chorus, East Point, Georgia.

Biennial Business Meeting and Election of Officers.

Luncheons: Sorority Luncheons; Pennsylvania Music Educators Association.

TUESDAY, MARCH 25

Afternoon

Exhibits—Music Education Exhibitors Association.

General Session—"The Contribution of Music to Adult Living."

Music: Cornell College Choir, Mt. Vernon, Iowa.

Special Sessions: Choral Clinic; String Instruments in Music Education; Wind and Percussion instruments in Music Education; Organ Instruction; Piano Classes; Junior College; Education of the Music Teacher; Music in the Elementary School; Music in the Junior High School; Films.

Tea—Temple University, honoring officers of the MENC.

Student Member Supper.

TUESDAY, MARCH 25

Evening

Concert Program. Organized and directed by the Cultural Olympics of the School of Education of the University of Pennsylvania.

Army Air Force Band.

Brass Ensemble, Cincinnati Conservatory of Music.

Marching Band Demonstration by Phoenixville (Pennsylvania) High School, and William Penn High School, York, Pennsylvania.

Lobby Sing.

WEDNESDAY, MARCH 26

Morning

Exhibits—Music Education Exhibitors Association. All day.

General Session—"Music in Special Education (for the Handicapped)."

Music: Orchestra and Chorus (Grades Six through Eleven), Widener Memorial School, Philadelphia.

Special Sessions: Concert and String Clinic by Curtis String Quartet; Training of Elementary Teachers; Films; Radio-Television; Audio-Visual Aids Equipment; General Music Classes (Music for the general school student); Music for the General College Student; Choral Clinic; Journal of Research in Music Education meeting sponsored by Editorial Board, Research Council, and Committee on Graduate Study in Music Education; Pre-School; Senior High School.

WEDNESDAY, MARCH 26

Afternoon

General Session—"Music and Human Rights."

Music: Catholic High School Girls' Orchestra and Verse Speaking Choir presented by the Catholic Schools of the Archdiocese of Philadelphia.

+

Speakers on the various aspects of the general theme are being invited from the fields of general education, music education, special education, industry and international affairs. Also invited to participate in the Conference meetings will be visitors from foreign countries, some of whom are members of the Preparatory Commission of the International Music Council, sponsored by UNESCO, which has charge of arranging for the International Conference on Music Education to be held in Brussels in 1953. (Immediately following the Philadelphia meeting there will be held a meeting of the Preparatory Commission). Also invited to attend the meetings will be visitors from foreign countries who are concerned with the planning of the projected International Conference on Education of the Professional Musician, tentatively scheduled in Salzburg, Austria, in 1953.

+

The foregoing digest of the forthcoming biennial program lists performing groups at general sessions and evening concerts only. In addition, many music education groups from various parts of the United States and the Greater Philadelphia area will perform or participate in demonstrations at the special meetings and meal functions. A partial listing of the organizations thus far scheduled appears elsewhere in this announcement.

MUSIC EDUCATORS NATIONAL CONFERENCE

A Department of the National Education Association of the United States

Headquarters and Publication Office: 64 East Jackson Boulevard, Chicago 4, Illinois

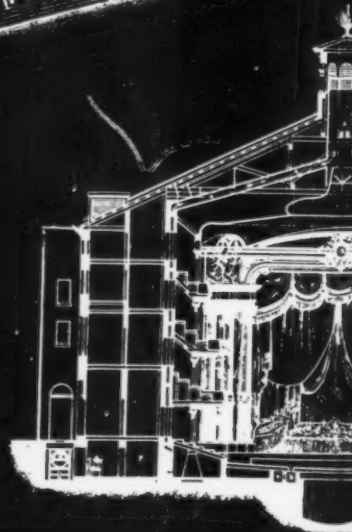
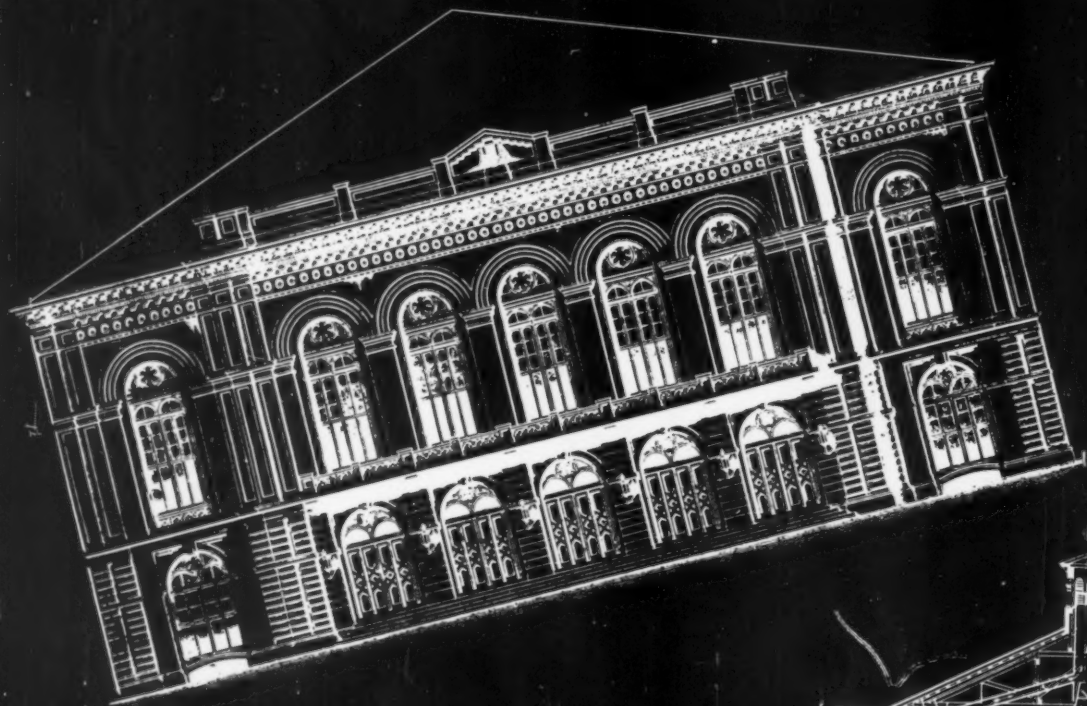
Washington Office: NEA Building, 1201 Sixteenth St., N. W., Washington 6, D. C.

Philadelphia Convention Committee Headquarters: Board of Education, Parkway at Twenty-first Street

MENC Hotel Reservation Bureau: Architects Building, 17th and Sansom Streets, Philadelphia 3, Pa.

MENC NATIONAL OFFICERS, EXECUTIVE COMMITTEE, AND BOARD OF DIRECTORS (*Asterisks indicate members of Executive Committee): President—Marguerite V. Hood, University of Michigan, Burton Tower, Ann Arbor, Michigan. First Vice-President—Charles M. Dennis, 750 Eddy St., San Francisco 9, Calif. Second Vice-President—Ralph E. Rush, 1831 W. 77th St., Los Angeles 47, Calif. **Division Presidents:** California-Western—Ralph Hess, 125 E. Lincoln St., Phoenix, Ariz. Eastern—Arthur E. Ward, 22 Valley Road, Montclair, N. J. North Central—Joseph E. Skornicka, 1111 N. 10th St., Milwaukee, Wis. Northwest—Leslie H. Armstrong, Olympia High School, Olympia, Wash. Southern—Edward H. Hamilton, 3317 Orlando St. N.W., Knoxville, Tenn. Southwestern—Gerald Whitney, Board of Education Bldg., Tulsa, Okla. **Members-at-Large:** *Mrs. Bertha W. Bailey, 45 Christopher St., New York City. Gratia Boyle, 1001 Woodrow, Wichita, Kans. *Karl D. Ernst, 631 N.E. Clackamas St., Portland, Oregon. Marion Flagg, Administration Bldg., 3700 Ross, Dallas, Texas. *Wayne S. Hertz, Central Washington College of Education, Ellensburg, Wash. *Newell H. Long, Indiana University, Bloomington, Ind. *William B. McBride, Ohio State University, Columbus, Ohio. Joseph E. Skornicka, Milwaukee, Wis. Gladys Tipton, University of California, Los Angeles, Calif. **Presidents of Auxiliaries:** National School Band, Orchestra and Vocal Association—Arthur G. Harrell, 428 S. Broadway, Wichita, Kans. Music Education Exhibitors Association—Arthur A. Hauser, G. Ricordi & Co., 1270 Ave. of the Americas, New York City.

MENC 1952 PHILADELPHIA CONVENTION COMMITTEE: General Chairman—Louis P. Hoyer, superintendent of Philadelphia public schools. General Co-Chairman—Rev. Edward M. Reilly, J.C.D., superintendent of schools for the Archdiocese of Philadelphia. Vice-Chairman—Louis G. Wersen, director of music education in the Philadelphia public schools. Executive Chairman—John L. Waldman, associate superintendent of the Philadelphia public schools.



NINETY-SEVEN years ago, in 1855, there were about four hundred thousand people in Philadelphia, then the second city in the United States, when a group of men decided to build a Temple of Music. It was a large undertaking for those days: a stroke of signal enterprise to erect a building of the size of the present Academy. Even today it is comparable with any in the city and many in the country. But the city had outgrown Musical Fund Hall, and the people wanted opera on a scale as it was then being given at the Academy of Music in New York and in the Boston Theater in Boston.

Broad Street was selected as the site of the proposed building. This was a daring step because the center of Philadelphia was then in the vicinity of Fifth and

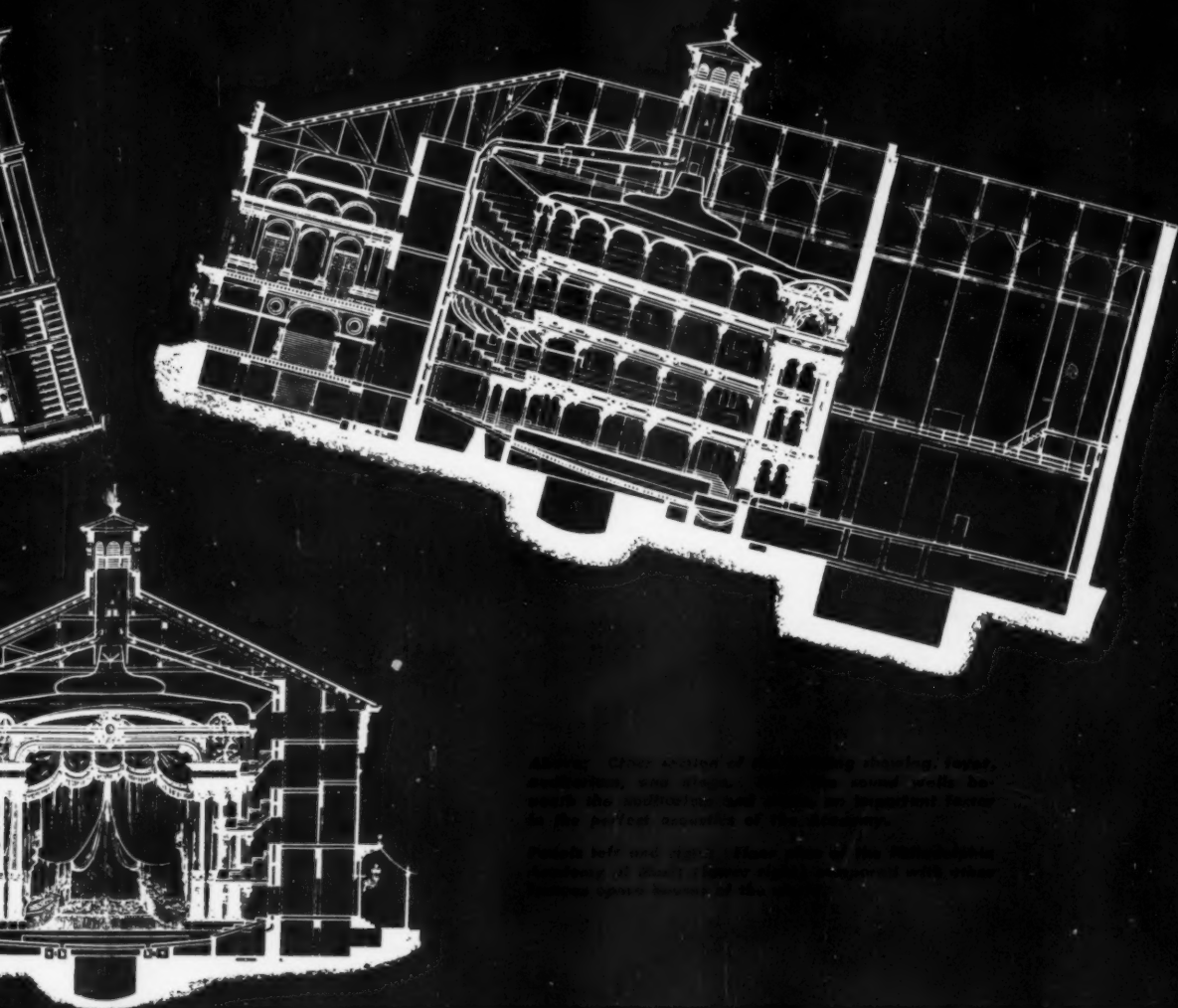
The Story of Philadelphia of Music

Sixth Streets. Broad Street was purely a residential street. No office buildings were upon it, no theaters, no banks. Chestnut Street was the main artery. The present City Hall did not exist so that one had an unobstructed view up Broad Street. Very little traffic existed on Broad Street, and one of the reasons advanced for the location of the Academy on this street was that the absence of much vehicular traffic would insure quiet and freedom from street noises.

The musical spirit of Philadelphia was just awakening. It had thrown off the yoke of musical prohibition imposed by the early

Friends and Presbyterians, who disdained even a church, which they usually called a whistling shop. Everything was primitive, with no traffic regulations, no order for automobiles, no horses and carriages, with instructions that carriages will set down and take up heads.

There were other theaters in Philadelphia, but few. The Walnut Street Theater, standing, was then



Philadelphia's Academy of Music

and Presbyterians who
ed even an organ in a
which they contemptu-
alled a whistle-box. Ev-
g was primitive; even the
regulations. Fancy now an
or automobiles approach-
e Academy, as did the
and carriages in those
ith instructions that "car-
will set down heads south
e up heads north!"
e were other theaters in
phia, but few in number.
alnut Street Theater, still
g, was then given over

chiefly to pantomime. The Arch Street Theater was there, with the famous John Sleeper Clarke and Mrs. John Drew playing; Fox's Variety House existed, but later became the Chestnut Street Opera House; there was a Winter Circus, a German Theater on Cal-lowhill Street, and Jayne's Hall and the Concert Hall on Chestnut Street, with Sansom Street Hall and Musical Fund Hall supplying the city's concert auditoriums. But they were all moderate in size and capacity.

A quarter of a million dollars, a large sum for those days, was needed and subscribed; a company was formed with a capital

stock of two hundred and fifty thousand dollars, and the first Board of Directors to manage "The American Academy of Music" was elected. It consisted of John B. Budd, president; George S. Pepper, Frederick Graff, Samuel Branson, James C. Hand, John P. Steiner, Charles H. Fisher, Isaac S. Waterman, James Tra-quair, Lyon J. Levy, F. J. Dreer, and Fairman Rogers.

The two leading architects of Philadelphia, H. LeBrun and G. Runge, were engaged to design the building. LeBrun's theory of acoustics was the excavation of a large dry well underneath the parquet floor, a corresponding dome in the ceiling, a sounding board in the orchestra pit, and round walls at the back of the auditorium. So successful was he in carrying out his theory that

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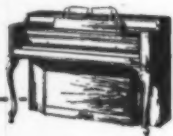
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the building, from its beginning, was declared the most perfect, acoustically, in the United States.

On July 26, 1855 the cornerstone of the building was laid and the building was erected. But the architects and builders made a singularly farsighted move; they allowed the building to stand without a roof for one year, exposed to the heat of the summer and the cold of the winter. This "settled" the walls to such an extent that not a single crack has ever appeared in them. In 1856 the building was completed.

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On the evening of January 26, 1857 the new Academy was thrown open with a ball attended by the wealth and fashion of Philadelphia, and on the evening of February 25, 1857 the first opera was presented. It was "Il Trovatore," with Madame Gazzaniga as Leonora, Mlle. Aldini as Azucena, Sig. Brignoli as Manrico, Sig. Amodio as Count Di Lune, Sig. Colletti as Ferando, and Sig. Muller as Old Gipsy.

Philadelphia had never seen anything like it. A capacity house there was, and a remarkable gathering of Philadelphia "first families," bejeweled and begowned in the height of fashion. The people waxed eloquent in their admiration of the house, the bill, the stage settings and the exquisite music. The occasion was chronicled by the newspapers of New York, Boston and other cities, and the fame of the new Academy of Music, because of its marvelous acoustics, quickly became national.

In these days of the high cost of opera seats it is interesting to read in the program of that occasion the prices then charged: Parquet, parquet circle and balcony, one dollar; family circle, fifty cents; amphitheater, twenty-five cents!

A succession of the operas of the day and in 1860 came Patti, at the height of her career. It was also in this year that there occurred the performance of opera acclaimed as the most brilliant ever held in America up to that time, at which the young Prince of Wales, later King Edward VII, was present. He occupied the box on the balcony floor to the

right facing the stage, known as "The Prince of Wales' Box."

It is said that there was not a star of first magnitude in the operatic firmament who did not sing in opera on the boards of the Academy during the years following—among them Colson, Hauck, Albani, Annie Louise Cary, Christine Nilsson, Clara Louise Kellogg, Campanini, Ronconi, Perea, Rose, Castle, Scolara. First performances of "Il Trovatore," "Aida," "Hamlet," "Lohengrin"—operas so familiar to ears of today—were given at the Academy. Later the public demand for French opera bouffe became evident when in the sixties Madame Aimee appeared and created a furor in Philadelphia.

Meanwhile, concerts and dramatic performances began to be given in the Academy, and now the roll of great names became even more distinguished. Edwin Forrest and Charlotte Cushman gave performances, and soon the greatest lights in the world of drama began to speak their lines from the Academy stage. Edwin Booth, the great Ristori, and the greater Salvini played on its

SPEAKING of the Academy of Music, Frances Elliott Clark says, "It seems most fitting that in 1952 we are going back to hold our meetings within the walls of Philadelphia's temple of great music and great oratory. . . . If the beautiful pillars and walls could echo the music performed in the Academy it would indeed be a prelude to the paradise of song. . . . Two great national events of special significance to music educators stand out in my memory. The first was the biennial meeting of the National Federation of Music Clubs in 1911, and the second our own Music Supervisors' Conference meeting there in 1920. . . . The Music Clubs had organized a department of public school music in 1909 and the first program planned by the department was given in the Academy, with some of our best speakers on a program which was embellished by the singing of a chorus of 600 high school girls. . . . In 1920 the Conference heard the famous Philadelphia Orchestra, which will again play for us in 1952. We also heard the Metropolitan Opera Company in 'The Barber of Seville,' the Matinee Music Club (now the largest in the Federation), and recitals by Fritz Kreisler and David Bispham. . . . Of course I remember the welcome by Governor Sproul, Edward Bok and Madame Olga Samaroff, and the banquet for 500 guests given by the Victor Talking Machine Company, as well as the singing of Indian Princess Wahtahwasso and Reinald Werrenrath and the address by Dr. John Finley, famous editor."

stage. In concert work Ole Bull, Rubinstein, von Bulow, Moreau, Legendre, Vieuxtemps, Mahler—every artist of note played in the Academy.

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The purposes of the Academy were then broadened, the great public and political meetings began to be held. Nearly every president of the United States from the time of James Buchanan has spoken from its stage; Abraham Lincoln spoke here several times. In 1872 General Grant was nominated for the Presidency for the second time in the Academy. Doñ Pedro, emperor of Brazil, was present on several occasions in the Academy during his Centennial visit.

During the term of President Cleveland one of the most notable dinners ever given in Philadelphia was held in the Academy. The entire parquet was floored over; 1500 persons were present; two orchestras played and the President and his bride and the ambassadors of foreign nations were present. The greatest orators of the day—Henry Clay, Daniel Webster, William Lloyd Garrison, Edward Everett, Henry Ward Beecher, Robert G. Ingersoll, T. DeWitt Talmage, John B. Gough, James G. Blaine, Daniel Dougherty—all have spoken from its stage.

In fact, the history of the Academy of Music is a reflection of the history of its times. Not a great movement has ever swayed the American people but has been voiced on the Academy stage. And it has always been an institution of public service and not a commercial enterprise.

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After nearly a century of service the building still stands, consecrated to its original purpose of music, the drama, and the public good. Years have added to its flavor; memories dear to the heart of every true Philadelphian cling to its walls. To thousands of Philadelphians it is truly "the dear old Academy." Better equipped today than ever, with its modernized stage, its renovated dressing-rooms, and its enlarged capacity, the building is even more justly entitled to its

CONTINUED ON PAGE SIXTY

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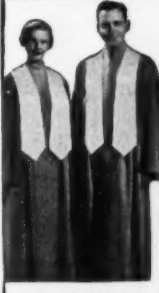
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Instruments in the Classroom

MAURINE TIMMERMAN

HAVE YOU thought of using real instruments in the general classroom? Have you tried enriching the singing activities by giving everyone a chance to play strings? Have you considered the vast opportunities for building harmonic feeling, for teaching the staff, and for teaching transposition? Has it occurred to you that you can build a tremendous interest in instrumental music by way of the general classroom?

Let us visit the Fairfax Elementary School. First we shall go to the third grade. Miss Brown, the classroom teacher, could play a little piano and had introduced the keyboard to her pupils last year.¹ This experience had been so successful that Miss Brown had decided to attend the summer workshop at State College, and learn to do the same sort of thing with other instruments. One hour daily had been spent in actually learning to play the instruments, and one hour had been used in working out correlations with singing, rhythmic, and listening activities. Hence, Miss Brown had some acquaintance with strings, woodwinds and brass. She, herself, had concentrated on strings because they were more adaptable to her third grade.

The author, assistant professor of music education at Los Angeles State College of Applied Arts and Sciences, Los Angeles, California, supplied these scenes from her methods classes. Beginning at the top: (1) Ukulele and guitar add color to Hawaiian songs in elementary music methods classes. All methods students learn to play the ukulele and autoharp. Miss Timmerman seated at right. (2) Students from brass class correlate with music methods class. Vernon Leidig, teacher, standing at left. (3) String instruments play simple parts written by members of the class. (4) Kindergarten-Primary methods class correlates keyboard experience with singing. The piano teacher, Mrs. Plank, is standing at left. (5) Class enjoys Latin-American rhythms, using the autoharp and some instruments they have made.



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¹Timmer
Music Ed
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²McCona
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January, 1

The usual rhythm instruments plus some the students have created, some melody bells, and an auto-harp are in evidence. The class has previously learned to sing and to play the auto-harp for "Church Bells"² in the key of G Major.

Today, Miss Brown has a cello in the classroom. All the children are excited for Miss Brown has said that they all could play it. Christine is feeling especially important today for she has gathered the information necessary for this project. Her older brother plays the cello. She explains the different parts of the cello—the scroll, the pegs for tuning, the fingerboard, the bridge, the tailpiece, the end peg, and the bow. The strings are C, G, D and A. Miss Brown draws a picture of the strings on the blackboard (figure 1).

Christine plucks the strings and the students discover that C, the lowest, is also the thickest, and that the higher the pitch of the strings, the thinner the string. Different children try plucking the strings. Experimentation shows that the strings do not snap against the fingerboard if plucked at an angle rather than straight up and down.

Miss Brown calls attention to the auto-harp chart they made yesterday for this song, "Church Bells": G /G /D7 /G /D7 /G /D7 /G. She asks the class if they observe any similarity between the auto-harp chart and the cello chart. Of course, they mention the G and D. Then they try playing the G and D strings using the auto-harp chart. It works! Several children try as the remainder of the class sings.

Then the class decides to use a small and a large bell alternating on the *dings* and the *dongs*. Someone suggests that their chimes would sound well played softly during the verse. All in all, the effect is charming and the children know quite a bit about the cello. John offers to write the cello part on the staff for tomorrow so that the class will not have to use the auto-harp chart to play the cello.

Leaving the third grade we enter the fourth. The teacher, Mr. Berg, plays a violin. Last summer he was a camp counselor and he brought back a song which the children love. It is *Sarasponda*, a spinning song. They have sung and played the auto-harp accompaniment in

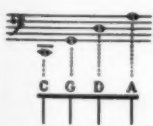


Figure 1

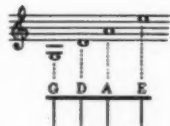


Figure 2

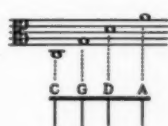


Figure 3

the key of C Major. One of the pupils, Connie, has brought her violin today. She explains the parts of the instrument and the strings to the children. Mr. Berg draws a chart on the board (figure 2).

Since there is no C string on the violin, the class decides to sing the song in the key of D. (Mr. Berg guides them a little at this point.) Open D can be used throughout the verse in place of C, then they can use G and A on the chorus in place of F and G. The sequence is placed on the blackboard, and first Connie and then others try plucking the strings while the class sings. Connie suggests that she might bounce the bow using

eighth notes. This could represent the whirr of the spinning wheel. She says that this kind of bowing is called "spiccato," and that plucking the strings is called "pizzicato." Furthermore, composers and arrangers write "arco" when they want the player to use the bow again after playing pizzicato. Down bow is marked *n* and up bow is marked *v*. As the lesson closes Mr. Berg promises to let the class try the violin again and later to try the cello and the string bass. He also calls for a volunteer to write the violin part for the spinning song.

In the fifth grade more activity of this sort is possible because many of the students are taking instrumental lessons. The class we visit sings "Walking at Night"³ and Marion is able to play a simple descant on her flute during the verse. Fred plays the C and the G7 chords on the auto-harp. Sophie volunteers that someone could play the open C and G strings on the cello. The class tries different effects and combinations. Then Miss Gardner, their teacher, shows them the viola. They examine it and compare it with the violin which they have already tried. Julie suggests that as long as the strings are the same as the cello, only higher, she would like to try playing the viola. She is successful. Miss Gardner then shows the class some viola music. Naturally the new clef interests them. Miss Gardner places a chart for the viola on the board (figure 3) and Julie offers to write out the viola part for class tomorrow.

Then Miss Gardner asks Ray if he has learned to play the notes in figure 4 on his trumpet. He has. She



Figure 4



Figure 5

gives him a little part using these three notes. He may play it tomorrow while the class sings the chorus of "Walking at Night" in the key of Bb. Consequently, he must learn to transpose when he wishes to play while the class sings.

Mr. Simmons teaches the sixth grade. He, too, attended the workshop last summer. Jeannette, Arthur and Jack have started clarinet lessons and are very eager to show the class what they have learned. First, they give a little demonstration of the instrument explaining the reed, the holes and the keys. Mr. Simmons has written two notes on the board (figure 5). Jack and Arthur sound them together several times. The class decides that this sounds like the bagpipes the Scotchman played in assembly yesterday. Do they know a Scotch song? Of course. They know "Galway Piper."⁴ Couldn't Jack and Arthur play the bagpipes on their clarinets while the class sings "Galway Piper"? They try it and it works fine. (The class sings in the key of F). Mr. Simmons has written another easy little part for the clarinet. It involves only G, F# and A. Jeannette plays this part and the boys play theirs as the class sings the song.

Let us return to Fairfax school several weeks later and see how they are correlating the use of instruments with the listening program.

In the third grade they have learned to play the theme of "Largo" from the *New World Symphony* by Dvorak.

²Timmerman, Maurine, "Miss Brown Teaches the Class Piano," *Music Educators Journal* Vol. XXXVI, November-December 1949, p. 16.

³McConathy, Osbourne, et al, *New Music Horizons*, Book III, p. 123 New York: Silver Burdett, 1944.

⁴Zanzig, Augustus, *Singing America*, p. 59. Boston: C. C. Birchard, 1936.

⁵Dykema, Peter, et al, *Music Everywhere*, p. 8. Boston: C. C. Birchard, 1948.

They play it on melody bells and on their tonettes. Now they are listening to a recording of a major symphony playing it. Miss Brown, without comment, has started playing the record while the children are quietly working on art. They all look up and smile because this is *their* piece.

The fourth grade has sung a song using the theme of "Country Gardens." They have performed it on the auto-harp and the cello. Now Mr. Berg plays a recording of Percy Grainger playing it on the piano. The class is delighted; they recognize an old friend in this piece. Mr. Berg asks if it would make an interesting dance. Then he tells them something about English Morris dances. The class decides to create their own dance and to add bells and sticks as the English did.

The fifth grade has been singing "Prayer" from *Hansel and Gretel*.⁵ Their Miss Gardner has a simple part for the clarinet. Marea plays it while the class sings. Then Miss Gardner plays a recording of a symphony playing this number. The class is thrilled. What instruments do they hear? They will add the violin, the flute and the auto-harp later.

The sixth grade has been studying South America. They have learned a number of interesting Latin-American songs and have made some maracas, claves, guiros, and drums. A man who arranges for dance bands was here yesterday and showed the class how to use these instruments. They have learned some inter-

esting things about South American rhythms. Today Mr. Simmons is playing a recording of Yma Sumac singing "High Andes." The class listens again for the pattern of the drum. They write it on the board (figure 6) for

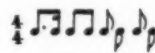


Figure 6

two drums, then decide that the cello could play this same pattern by plucking the strings (figure 7). Mr.



Figure 7

Simmons has also written some simple parts for the clarinet and the trumpet. The children experiment for different effects, always keeping in mind that the instruments must not overbalance the singing. This is fine background for the brasses in orchestra.

We have seen only a few of the many possibilities for students learning about instruments firsthand. Miss Morgan, the special teacher at Fairfax, never has difficulty finding someone to play cellos and string basses. The whole school knows a little about them and many are eager to learn more. The entire school is interested in orchestras and bands. Those who play instruments are always thinking of ways to help out in the general music class. Music morale is high.

Why not try your ingenuity in correlating all phases of the music program?

⁵Zanzig, Augustus D., *Singing America*, p. 115. Boston: C. C. Birchard, 1936.

THE CHALLENGE

CONTINUED FROM PAGE SEVENTEEN

Armed Services and the music educators. It will be here that the many music educators who have been co-operating with the Armed Services in their own communities for a long while will be able to contribute many helpful suggestions.

≡

There are several aspects of this challenging opportunity that emphasize the importance of music in our home-community services. We, as music educators, are ready to meet that challenge, and by so doing further the ideals and objectives of the MENC.

But—are there those in our group, complacent and indifferent to the dangers all about us, who do not see beyond this current—even, perhaps, incidental—need, the greater challenge to our very existence?

Are there those who will remain confident and quiescent, believing that someone—some power—some faith unsupported by action—will preserve our Republic? That will protect our right to be and live, think and act as we choose? Are we inert in the midst of the attacks by subversive forces upon the very heart and mainspring of our country—the public schools?

Music educators, here is the challenge to you. Unless you and your colleagues are mice instead of men and women, you will assert yourselves—and now.

That means you will do something besides saying "Amen"—unless your thinking and your belief are out of line with the declaration and the determination for

which the picture on this JOURNAL's cover is a permanent and unshakable American symbol.

Colleagues and friends, the challenge is greater than we may know. Shall we meet the challenge four-square?

VIRGINIA CARTY

The author of this article, who was recently appointed chairman of the subcommittee on Music Education and the National Welfare for MENC Cooperation with the Armed Forces, is dean of the Peabody Conservatory of Music, Baltimore, Md. Other members of the committee: Mary Cross, Montgomery Blair Senior High School, 501 Dale Drive, Silver Spring, Md.; Mary F. de Vermond, president of Maryland Music Educators Association; Richard Montgomery, High School, Rockville, Md.; Hendrick Essers, 1730 Sixteenth St., N. W., Washington, D. C.; Miriam Hoffman, supervisor of music, Board of Education, Hagerstown, Md.; Thomas Lawrence, 218 Newburg, Catonsville, Md.; Chester Petranek, 9821 Rosensteel Ave., Silver Spring; Corwin Taylor, supervisor of instrumental music, Board of Education, Baltimore; Bernard Walton, Washington, D. C., Public Schools; Richard Werder, music department, Catholic University, 1620 Michigan Ave., Washington, D. C.

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HAZEL GERTRUDE KINSCELLA

THE Editorial Board feels that Miss Kinscella's article is particularly valuable at a time when so many centennial and other civic celebrations are under way. It also offers a most interesting review of the part that music played in the lives of the pioneers in the Pacific Northwest. Miss Kinscella is professor of music, University of Washington, Seattle.

JUST NOW, more than at any time in the past, people of the United States have become aware of the vast artistic possibilities of their own environment and history. This is in the best tradition. For centuries, the finest creative artists in the world have found their greatest inspiration in the folkways and the historical records of their homelands.

In the Pacific Northwest, for example, the local point of view has suddenly taken on a new importance. We feel an ever-expanding pride in our ox-team or covered-wagon ancestry. The sturdy virtues and democratic common sense of our grandparents, and the brave or humorous anecdotes of their everyday adventures on the frontier make amazingly good subjects for conversation. Almost every time such a story is told music plays some part in it; for, making history in Washington Territory (and later in the new state of Washington) these pioneers always sang. They found comfort and companionship in loneliness or hardship in the singing of beloved hymns which had been familiar to them "back home;" and they entertained themselves, when work was done, by going to the singing school, or to a "calico ball," a gay event at which the neighborhood merrymakers whiled away the hours between twilight and dawn with square dance and schottische.

Local History Rich in Material

There is no dearth of humor, of poignant tenderness, or of dramatic situation in local history. Scores of true pioneer tales await only the hand of a creative writer or composer (who may be either a professional or an amateur) that they may blossom *through his imagination* into a work of art.

As these words are being written the city of Seattle is preparing for a centennial celebration; and pupils in a schoolroom across Puget Sound are working out a pageant based upon the lively beginnings of the University of Washington—an event which took place in Seattle in 1860-1861, at a time when there were only about sixty homes in the frontier village down on the waterfront. The authors of this local history

pageant will surely not fail to give due prominence in their script to Seattle's first musical organization—the new brass band which tootled so audaciously on December 31, 1860, the day the University's first building was dedicated. The total repertoire of this group of pioneer amateurs was then decidedly limited. Playing mostly by ear, the twelve young men are said to have "executed" *Yankee Doodle*, *Darling Nellie Gray*, and *Rally 'Round the Flag* several times that day. History says that they continued to do so on every civic occasion of importance throughout the next decade. The story of their joyous, sometimes patriotic, performances takes on more than a touch of romance with the passage of the years.

The list of exciting pioneer events upon which an alert student body can base its creative work is almost endless. There is, for instance, the story of the first schoolroom in the Pacific Northwest, which was opened on November 17, 1832, at Fort Vancouver, a Hudson's Bay trading post on the north shore of the Columbia River not far from the present site of Vancouver, Washington. Here John Ball, the volunteer teacher, found that his hardest task was an insistence upon the use of the English language. His young charges—many of them the offspring of French-Canadian-Indian unions—spoke French, Chinook, Cree, Nez Percé, or dialects. To help his scholars learn English, it is said, Schoolmaster Ball taught them by rote the hymns and social songs which he recalled from his own childhood in the east. It is certain that music continued to be used in the schoolroom at the Fort for many years. In 1836, Narcissa Whitman (known as "the sweet singer" of the Walla Walla mission) was a guest at Fort Vancouver, and on the evening of September 13 wrote into her diary: "This morning visited the school to hear the children sing."

Music an Important Feature

Music was, indeed, a feature of life at the Fort so long as Dr. John McLoughlin continued there as factor for the Hudson's Bay Company. For years he maintained a Highland piper who played during the serving of each evening meal; as well as at such times as when Indian parties came visiting, or at the spring arrival of the fur brigades.

Companion stories recount episodes in the lives of the various missionaries who worked among the Indians of the Columbia Valley during the early decades of the nineteenth century. The diary of Mrs. Mary Walker (to be found in the *Oregon Historical*



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Quarterly) makes modest mention both of teaching the Indian children to read music, and of helping with the usual "Monday night concerts" at which the missionaries sang and played violin for their Indian audiences. We are pleased to learn that one of the first books to be published in what is now the state of Washington was an eight-page hymnal in Nez Percé. This little book has the added distinction of being the first hymnal ever printed in the entire Pacific Coast. Both the press and type which made it possible had been sent to the Walla Walla mission in 1839 from the Sandwich (now Hawaiian) Islands. (A copy of this rare volume may be seen in the Northwest Room of the University of Washington Library. Another copy is owned by the Oregon Historical Society, Portland.)

Sources of Information

Old diaries (sometimes known as journals), copies of territorial newspapers and handbills, letters, account books, and depositions made by pioneers are important sources of information concerning our recent past in the Pacific Northwest. From reading

them we learn, for example, about the arrival of the first piano in the Pacific Northwest; about a frontier parade with "band" (fiddle and barrel-drum) on July 4, 1876, on the present site of Spokane's leading business street; of "log-cabin sings" at the Meeker home in the Puyallup Valley; of the first local "concert" ever held in Seattle—an event which took place in Yesler's Hall, down near the old sawmill and wharf; of the eagerly awaited appearance of the first visiting "virtuoso musicians," who came north by steamer from San Francisco.

From similar sources comes a tale concerning the landing of the little Denny party on the forlorn beach at Alki (now West Seattle) one rainy day in November, 1851, which presents a simple but dramatic picture of the scene. We see, in imagination, the stolid Indians who watched the newcomers from their vantage points beneath the dripping trees, while the steamer *Exact* which had brought the party up from Portland weighed anchor and headed north for the Fraser River Valley and the Queen Charlotte Islands with its remaining passengers—a handful of gold miners who continued their unending game of cards and their ceaseless, monotonous singing of *Three Blind Mice*.

Schools Should Stress Local History

A local school can also give immeasurable service to state history, both by seeking out past events in its locality and by writing them down with exactness, that they may be available as art resources to whomever would use them later. Each student in such a lively situation may ask many questions regarding pioneer music, both at home, and of his neighbors.

Who brought the first violin, the first organ, the first piano to this neighborhood? On what occasions were these instruments first used? Who played them? Who was the first music leader in the community? How was he paid, or did he make music only because his liking for music compelled him to do so? When, where, and by whom was the first singing-school started in the vicinity? Who was the teacher? What textbook did he use? Are any of these old-time singing-school books still in existence? When, where, and by whom was the first choir organized in the county? When was music first taught in this school district? What about the first band? Who owned the first phonograph in the community? Are there any of these early (now "historic") phonograph records still in existence? Who owned the first radio in the neighborhood? What was the first broadcast ever to be heard in this school, or in this town? And what music was sung or played on that first broadcast?

The knowledge acquired by so diligent an inquiry into the beginnings, and also into later developments of music in the community, will be a source of delight and never-ending pride. To make it still more alluring, we find that all our folk and history resources are colored by an intangible but compelling force, the underlying heroic spirit of those unconquerable people who dared the dangers of ocean, prairie, desert, or mountain pass to find their "promised land."

Hazel Gertrude Kinsella is shown in the Music Center alcove in the School of Music library, University of Washington, where she is professor of music, beside the melodeon she gave to the university. Cases above the melodeon contain 19th Century ballads, some dated in the 1850's. On the organ is "The Beauties of Harmony," dated 1835. It is printed with "buckwheat," or shaped, notes. Miss Kinsella was chairman of the MENC Committee on Folk Music, 1948-51.



Basic Purposes and Objectives of Music Education

RALPH E. RUSH

MUSIC EDUCATION today faces increasingly new challenges since it is not only a vital force in modern education but is also one of the most potent factors in modern life. A changing order of civilization with new conceptions of living, new economies, and a new emphasis on the creative power of the individual, brings us face to face with problems far removed from those of Lowell Mason's time. We are constantly reminded that in 1951 we must put music within the reach of all people, regardless of economic, intellectual, or social status. When music teachers become fully convinced of the functional value of bringing the appreciation, understanding, and creative interest of music to everyone, only then can these challenges be met.

The need of detailed attention to the development of *purposes and objectives* which must guide teachers of music in our schools is very marked. Resolutions prepared by the MENC Council of Past Presidents have been adopted by the Conference formulating purposes and objectives in music education. But too few music teachers have read them and tried to make use of them in daily practice. To achieve direction, any organized group must be aware of what it wants to accomplish. This is particularly true in education where it is necessary continually to coordinate and integrate one aspect of the program with another.

Without stated objectives, coordination and evaluation are impossible. Music programs have suffered in many schools because of this lack in orientation. In too many schools it has not been possible to make the best showing and give the public and school population really good music because it has been futile to evaluate accurately and objectively the accomplishments of the music program. As a result, putting on musical shows or some type of public production has been the only criterion utilized in measuring the efficiency of the department.

Well-stated objectives and purposes would do much to bring balance to such a program and would aid administrators, faculty, students, and parents to develop perspective relative to the real values of music in the schools. This is clearly a responsibility of the entire administration and faculty rather than of a single music teacher or staff. Yet the individual music teacher must show deep concern in this task and probably furnish the initiative for setting such a project in motion. The

Mr. Rush, chairman of the Music Education Department, University of Southern California, Los Angeles, is second vice-president of the Music Educators National Conference. Formerly director of instrumental music in Heights High School, Cleveland Heights, Ohio, he was president of the Ohio Music Educators Association 1940-41.

real test of purposes and objectives is, of course, whether or not they are in line with the purposes and objectives established for the whole school system. Such a principle would certainly extend to matters of qualifications, tenure and salaries of teachers, recruitment of students, grades, credits, graduation, teaching standards, curriculum, and administration. No school can long afford to support, as a part of its total program, an appendage which is out of line with its major objectives and which fails to meet the test of sound principles of learning and administration.

In establishing purposes and objectives, it should be recognized that a well-rounded music education program has four major directions of responsibility. These four directions are: (1) To the students who participate in the program; (2) to the academic program of the school; (3) to the student body and faculty of the school; and (4) to the parents and public at large. In carrying out responsibilities to the persons in these four areas, the music education program should be guided by the following purposes and functions.

Area I—The Students Who Participate

To provide opportunity for wholesome recreation in singing, playing and listening as a means of developing happy, well-adjusted individuals. In *The Child's Bill of Rights in Music* prepared by the Council of Past Presidents for the Music Educators National Conference (Spring of 1950) the first resolution stated: "Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being."

To encourage capable youth with an interest in music, who might not otherwise be sufficiently interested in education to remain in school long enough to complete their school work. Most music teachers can cite numerous cases of such students who drift into their music classes and find, at last, their first deep interest in school.

To encourage the development of sound scholarship, good sportsmanship, and the appreciation of the value of cooperative effort, self-reliance, initiative, persistence, integrity, making sacrifices for the common good, and such values as come from participation in musical groups. Where else in the entire educational program can be found a better opportunity for "Democracy in Action"?

Area II—The Academic Program of the School

To strengthen and vitalize the music program of the school. All music should not be for recreational purposes, especially that for the talented and serious students. Students with real interest and who are highly capable should be challenged through vital and positive music courses. Again we quote from *The Child's Bill of Rights in Music*. The fifth resolution states: "Every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society."

To encourage and stimulate some form of music for every child. The pride and loyalty always found in well-developed

musical groups will seldom fail to command the respect and active interest that is so necessary to achieve this result.

To serve as a training ground for prospective music educators, youth leaders for community and church music groups, professional musicians and singers.

Area III—School Community of Students and Faculty

To serve as a means of unifying and stimulating group morale in the whole school. The pages of history are filled with examples of this functional aspect of the "universal language."

To develop qualities of loyalty, belongingness, and such attributes as will carry over into later life and help in the development of good citizenship.

To stimulate general interest in wholesome musical activity, whether it be singing, playing or listening, which will cause students to find an area of interest which they can pursue throughout their lives as a hobby or avocational expression. The kind of musical interest developed in school so often is carried home and becomes the chief interest there too.

To provide the student body and faculty with opportunities for developing habits of good concert behaviour. The social value of educational concerts, given in a proper setting, impresses a youthful audience of the need for dignity on such occasions. Proper habits and right attitudes are the inevitable result.

Area IV—The Community at Large

To provide a means of interesting citizens of the community whose children are no longer in school in the general education program. The various "Know Your Schools" programs that are sponsored from time to time never fail to take advantage of the common interest a large segment of the community will have in music.

To promote a wholesome relationship between local taxpayers and school music supporters by providing activities of common interest such as recreational music groups in the adult education program.

To serve as a public relations instrument in attracting new recruits into the music program of the school. How often one outstanding child from a certain street has been the means of bringing several other students from that same street or area into the music program.

Eight Basic Principles

There are eight basic principles which govern the organization of the music education program if the purposes and functions mentioned here are to be achieved. Briefly these principles are:

(1) The music program should be organized so that it is a basic and accepted part of the total educational program of the schools. (Full recognition must be given to the fact that the major function of any school is education.)

(2) The total music program should be organized to serve a maximum number of students.

(3) The music program should be so organized that it not only reaches every child but also helps each individual learn to think, feel, and act in a creative manner.

(4) The music program should be organized in such a way that it conforms to the best accepted practices of all school departments. The fourth resolution of the *Child's Bill of Rights*

in music proposes: "Every child shall have an opportunity to grow in musical appreciation, knowledge, and skill through instruction equal to that given in any other subject."

(5) The music program should be so organized that all the controls of the program remain *within the school*.

(6) The music program should be so organized that there is a fine balance between all aspects of music such as orchestra, choir, band, appreciation, and any other offerings.

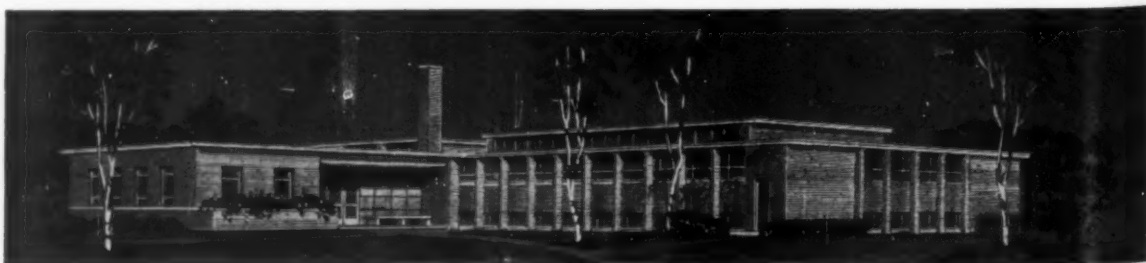
(7) The music program should be so administered that it reaches into and vitalizes not only the program of fine arts in the school but also correlates with all school subjects.

(8) The music program should be organized to serve the whole child, including the social, mental, physical and emotional development of pupils. Few departments can boast of greater opportunities than music provides to contribute in the building of better mental and emotional health of students.

≠

As can readily be seen, much lies ahead for the music education program if music teachers will take the time and make the effort to state their objectives and purposes. There are many factors that need attention in our present program, but none is more urgent than the one just stated. More and more schools are accepting and recognizing the music offering as a vital and integral part of the total educational picture.

There is much to commend music study in the schools beyond the development of fine appreciation of and love for good music. As a character building agency for American youth, probably only the athletic department can approach music in its possibilities. And there are many who believe that opportunities for building real mental, emotional, and physical health are even greater in music than in physical education. Few other agencies possess so much that is potentially good for making better people for tomorrow's world. The music teacher to a large extent is responsible for bringing the objectives and purposes discussed here to the attention of their school authorities. While students must play their part too in making such achievements possible, it is well known that their attitudes and interests are greatly influenced by their teachers' attainments and enthusiasm. If the teacher is deeply and sensitively musical, follows high ideals in the practice of making music, and is unselfish in his devotion to the cause of good music, his students are more than likely to apply themselves to serious study and will arrive at the goals we have here set for them. No teacher stands in a more favorable position than the music teacher with clearly defined objectives. It is to such individuals that we must entrust the privilege and responsibility of creating situations that will challenge youth to make their finest contributions to music and to life in these United States.



CONCORDIA TEACHERS COLLEGE, SCHOOL OF MUSIC

Perhaps you have seen this picture in the *JOURNAL* before but it was erroneously captioned. The building is on the campus of Concordia Teachers College, River Forest, Illinois, and is one of which any school could be proud. Apologies to all concerned, and especially to the members of Concordia Student Member Chapter 316, who must have been quite disappointed because of the inexcusable editorial error.

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IT IS ASSUMED that readers of this page have enjoyed and profited by the wisdom which often comes from lending an ear to the young. In the previous installment of the Audio-Visual Forum, selected groups of boys and girls from primary grades through high school "had their say" about a filmed version of Arthur Honegger's symphonic poem *Pacific 231*.*

"The Children Speak," in the November-December JOURNAL, gave a number of satisfying approaches and procedures in the selection and use of films in music classes. On the other hand, just as many questions were raised, at least by implication.

Among other things, the comments—which came from assorted age groups—suggest that a film of high quality cannot be pinned down to either an arbitrarily fixed subject area or to some predetermined grade level.

In other words, the inference is that the sound film is a medium of expression and communication. Therefore

*Music Educators Journal, November-December, 1951, P. 40.

good film—like good music, good art, or any other superior cultural achievement—offers a variety of approaches as well as many points of emphasis. A fine film, which *Pacific 231* unquestionably is, may be adapted to many and varied teaching purposes and conditions.

It is good news that here, in our own country, the groundwork is being laid for creating more films of this kind and quality. Giving impetus and considerable enrichment to the undertaking are importations from other countries. Again, *Pacific 231* can be cited as an example, the composer himself directing the film in cooperation with the French National Railways.

Other examples of films that were selected in relation to their artistry and their appeal for both general and special groups of learners including adults are offered in the reviews that follow.

Each film presented is an instance, also, of how the powerful medium of sound-film can be employed to encourage the interchange of cultural values on an ever-broadening international scale.

BEGONE DULL CARE. New York: National Film Board of Canada, 1270 Avenue of the Americas. 16mm. Color. Running time 9 minutes.

This release presents a lively and witty interpretation of jazz music in an abstract fantasy of rhythmic color forms. Fluid lines and colors painted directly on film are apt visual expressions of the music played by the Oscar Peterson Trio. The synchronization of musical rhythms with the rhythmic oscillations of the moving lines and colors of abstract visual design is an achievement of Canada's talented animator, Norman McLaren.

THE EARTH SINGS. New York: Brandon Films, Inc., 200 West 57th Street. Black and White, 16mm. Running time 15 minutes.

Seven folk songs of Palestine are illustrated and interpreted by scenes of pastoral Israel. Songs of work and play, of things of the spirit, and of peace and rest are performed by Raasche, the Hebrew ballad singer with a mixed chorus. A flute, clarinet and bassoon provide an effective accompaniment for a film that is a delight to both the ear and the eye.

FABLE OF THE PEACOCK. New York: Brandon Films, Inc., 200 West 57th Street. 16mm. Color. Running time 14 minutes.

This is a fanciful music-dance story of how the jungle animals cured the peacock of his strutting vanity. The filming of this graceful Oriental dance has been done with charm, beauty, and simplicity. Lakshimi Wana Singh tells

FILM REVIEWS

the story, partly with dance, partly narration, keeping a delicate balance between words and stylized hand gesture that is delightful. The musical score is by Wansantha Wana Singh.

FRENCH TAPESTRIES VISIT AMERICA. New York: Franco-American Distribution Center, 934 Fifth Avenue. 16mm. Color. Running time 27 minutes. Available from above source by subscription only, but may be purchased or rented from A. F. Films Inc., 1600 Broadway, New York 19, N.Y.

It seems appropriate to follow *Pacific 231* with another outstanding film made available in this country through the cooperation of the French Cultural Services. This motion picture is an excellent color screening of the famous French tapestries loaned to the people of the United States as a goodwill gesture from the French government. It is a rare treat to look at these beautiful woven pictures against a background of lovely and appropriate music. Indeed, the music gives another dimension to the visual experience while the camera favors the eye further by picking out significant details which might otherwise pass unnoticed. The tapestries shown on the screen include "The Apocalypse" series (14th century), "Coronation of Clovis and the Siege of Soissons" (15th century), and two contemporary tapestries, "Theseus and the Minotaur" by Marc Saint-Saens,

and "Man" by Jean Lurcat. The choral and instrumental music which accompanies these works of art was chosen from the French *Anthologie Sonore*. It includes *Dances Francaises du VXLe Siecle*—Bassedanse, pavanne, gaillarde.

Allegro du Trio en D Majeur—by Jean-Marie Leclair

Quator en F Mineur—by J. K. F. Fischer

Ouverture—by J. Rosenmuller
Motet (Selig sind die Toten), by Heinrich Schütz

2eme Concert Royal—Prelude by Francois Couperin

Il etait une begere—French folk song
The King's Hunt—traditional

The Selfish Giant—by Eric Coates

THE RIVER. New York: Castle Films, 1445 Park Avenue. 16mm. Black and White. Running time 23 minutes.

The theme of this famous documentary is the Mississippi River. The distinguished musical score by Virgil Thomson is matched by the superb commentary and direction of Pere Lorentz. The passing years have not dimmed either the excitement or the artistic effectiveness of this film produced—created is the better word—nearly fifteen years ago (1937). It is an achievement in which we, as a nation, may be justly proud. For *The River* is a milestone in the development of that unique and relatively new medium—the sound film.

LILLA BELLE PITTS, Coordinating Chairman, MENC Committee on Audio-Visual Aids.

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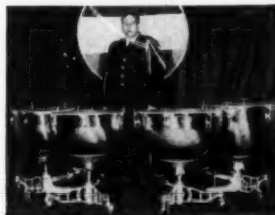
(Photo at right)
BILL EHRLICH, outstanding
tympanist with the St.
Louis Symphony Orchestra.



(Left) BILL STREET, well
known teacher at Eastman
School of Music and tympani-
nist with the Rochester
Philharmonic Orchestra.



(Below) PHIL GENTHNER,
fine tympanist with the
Army Ground Forces Band,
uses and recommends Leedy
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(Photo at left)
CHESTER MARTIN,
tympanist with the Roxy
Theater Orchestra, New
York. A long-time
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-(Russian)
- The CuckooDaquin
- *AlleluiaMozart
- *O Lovely Hour (Etude in E Major) Chopin
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- Wake, Lovely Spring (The Last Spring)
-Grieg
- *None but the Lonely Heart ..Tschalkowski
- *Nightfall (Liebestraum)Liszt
- *Invitation of the Bells ("Chimes of Normandy")Planquette
- *The Spinning Wheel ("The Flying Dutchman")Wagner
- *Dusk on the Prairie (Poeme)Fibich
- *Summer Winds, Blow (Blau Danube)
-Strauss
- *Rustle of SpringSinding
- Lady on a Fan (Flute Obligato) ("The Nutcracker Suite")Tschalkowski
- *Serenade (Andantino)Lemare
- *The Open Road is Calling (Hungarian Dance No. 6)Brahms
- *When do Banjo PlaysWilson
- *The Shepherd's Dance ("Henry VIII")
-German

T.T.B.B.

- Old Chisholm Trail(Traditional)
- The Trumpet shall Sound ("Messiah")
-Handel
- *Go Down, Moses(Spiritual)
- *Clear the WayCadman
- *Music, When Lights are LowRasley
- *Song of Peace ("Finlandia")Sibelius
- *Jubilate (Vesper Hymn)(Russian)
- *Old Barn Dance(American)
- *Song of Home ("New World Symphony")
-Dvorak
- *Glory to the King of KingsThompson
- None can Love like an Irishman
- The Foggy, Foggy Dew(Irish)

S.A.T.B.

- Poor Wayfaring Stranger(Spiritual)
- *Song of the Yangtze Boatmen ..(Chinese)
- Night RiseWilson
- The Cherubic HymnGretchenhoff
- Thanks be to Thee ("Israel in Egypt")
-Handel
- Go Forth to LifeThompson
- Sheep may Safely GrazeBach
- *Tomorrow's Road ("Athalie") Mendelssohn
- Yasemite (Prelude in C Minor and Fantasia-Improvisation)Chopin
- Reuben and Rachel(American)
- *We Sing!Lorenz
- The Bell SanctusLorenz
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- She'll be Comin' Round the Mountain
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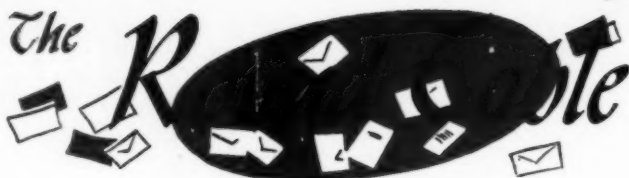
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WHICH CROSSROAD?

FEW will disagree with the basic points of Dr. Mursell's article *Music Education at the Crossroads*. We agree that at present, music "is half a subject" and "points towards a hypothetical reading ability which almost never materializes." Also, "We are frustrated and limited by narrow conceptions of what music education can and ought to be..." But many of us are concerned as to how best we can improve matters; how can the desirable objectives be achieved? What are the possibilities in terms of what the teacher can do? After all, we need to bring the generalities of the printed page to actual practices in the classroom. The "abandonment of preconceptions" is very good, but what, specifically, is our goal?

Whatever improvements or changes are to be suggested, they will require a basis in fact and a possible realization in deed. What are some of the major considerations which can give the signpost at our crossroad the guidance in the right direction and in terms understandable to the teacher and to the layman?

Signposts at the Crossroads

(1) The elementary school is the crux of the situation. It is here where we need to build our foundation of solid music teaching, and it is here where any changes and improvements can best be made. It is here where we can achieve "music for all."

(2) The playing of music is becoming more and more important. Playing an instrument "puts music across" effectively. Our best singers invariably have had some experience playing an instrument. The playing of an instrument is a vital music-making experience. There are a number of possibilities of providing all elementary students an opportunity to play music, as well as to sing it, which have not been explored and which may prove of tremendous significance for the future of music education.

Let us examine a few of the considerations for providing more instrumental music training of some kind to all students. The rhythm band instruments and the exploratory wind instruments such as the tonette, flutophone, song flute, and others are very usable. They have a real function for a comparatively short time. The playing of band or orchestral instruments, including the piano, accordion, guitar and other "regular" instruments have their shortcomings. In general these may be enumerated as follows:

(1) A large variety of playing techniques is required, (2) there are too many transposing instruments which make the problems unnecessarily awkward, and (3) many require not only considerable sums of money to buy but also to keep in good playing condition.

Instruments in this music making by all should fulfill the following basic requirements: (1) No transposing instruments should be used; (2) the setup should be simple enough for a non-instrumentalist or even a regular classroom teacher to learn within a short time; (3) the instruments used must have good tone quality, be in tune, be relatively low in original cost as well as in the cost of upkeep, and be 100 per cent chromatic. If possible, these instruments should be both easy to finger and the easiest of all to play. The basic set of instruments should be school-owned.

What Instruments?

(1) *A keyboard instrument.* This is a "must" because the pitch is established, keys are easy to depress, and one can see the scale structure and the meaning of music notation better than with any other instrument. Placing a number of pianos in the same room does not appear as the best practical solution. In my opinion the use of one piano and a number of dummy keyboards is to be avoided.

Whether our keyboard instrument will be a piano of some kind or an organ or reed instrument, only time and use will tell. The multiple-keyboard instrument illustrated here is an experimental model of one possible solution. This instrument is in reality five instruments mounted on the same table with one central blower. The sound is produced by reeds as on an organ or accordion. Limited use indicates that children like this instrument very much. The teacher can shut off the motor, and the sound, by a simple flick of a switch; the sound is good in quality and in pitch.

(2) *Two C brass instruments.* A cornet and a baritone built in C, but with a change to Bb, when these are to be played with Bb music, seems a desirable instrument in this music making setup for the intermediate grades. There is practically no one who cannot learn to play either the baritone or the cornet. Furthermore, there is no member of the woodwind,



Experimental multiple-keyboard instrument designed by Mr. Rohner. It utilizes keyboards, reeds and bellows of piano accordions.

string, or brass family easier to finger or easier to blow. The embouchure and fingering can be learned by any teacher in a very short time. (The C baritone sounds one octave lower than the C cornet.)

The advantages of these two brasses in C instead of B \flat are: (1) No transposition is required. This permits players to read from any vocal or piano music and to play with any other C instruments. For the non-instrumentalist teacher a C instrument is preferred over any transposing instrument. (2) Because the range is extended upward somewhat in raising the basic pitch from B \flat to C, the comparatively high singing range becomes more accessible. It is desirable for the students to sing and play in the same key. (3) Sharp key signatures are easier to finger on the C than on the B \flat , where two additional sharps are required to the key signature of the C music.

As preliminary to the teaching of the C brasses it may prove desirable to let all play some inexpensive plastic bugles. Sufficient extra mouthpieces for all to blow can be purchased. Thus on the basis of preliminary experience in playing the bugles the pupils who negotiate the high tones the easiest will be put on the C cornets, while those for whom the low tones are the easiest will be put on the C baritones.

Can the same instrument be used by several different students? Today it is not necessary to boil a mouthpiece to make it sterile. Very recently a new sterilizing fluid has been invented which is very effective, harmless, and inexpensive.¹ These new sterilizers and disinfectants are simple to use. Immersion of the mouthpiece is sufficient; it need not even be washed off, as this fluid is harmless on the skin or inside the mouth.

Since the use of the same mouthpieces by different pupils is now a practical reality, the cost of an instrument can be divided by the number of different pupils who use it. And one set of school-owned wind instruments can be used by a number of different classes each day.

Even if one buys the best C brasses, the cost is not prohibitive when one realizes that under good care a brass instrument lasts a long time with a minimum of upkeep cost. And, too, if a whole school uses a set of basic instruments, the cost per pupil is low. There is always the possibility of reducing costs through mass production techniques, the use of plastics, and through the use of other developments. Since these instruments remain in school, no cases are required, and the risk of damaging them is small.

A Music Room

Though a good deal of music-making and singing can be done in the regular classroom, it does seem highly desirable to have a special music room in each building. Here we can have a fine phonograph with a superior amplifier and speaker that produces such fine music that few can tell that the music is a reproduction and not the original. Here are the instruments, the music, the music library, the music bulletin board, and all the other things which can make a favorable musical environment. A tape recorder, even a sound-movie projector are to be seriously considered for this room, and these can all be operated through the one speaker-amplifier.

Let no one assume that the teaching of a keyboard instrument and the C brasses is difficult. To the contrary, these are

¹Effective New Sterilizer — March 1951 issue of the Instrumentalist, p. 20.

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system of music notation, terminology, clefs, et al. Our music notation does an amazingly efficient job of confounding everybody but the musicians.

If music education is to achieve its inherent possibilities we need to do some serious thinking in terms of practical Do's and Don'ts. We do "have a choice on which depends the whole future of our work." Let us Do something about it!

—TRAUGOTT ROHNER, supervisor of instrumental music, Evanston, Ill., Public Schools, and associate professor of music education at Northwestern University.

easier to teach than singing. To the non-musician or to the regular classroom teacher the instrument is more tangible and more real; there is no doubt as to the difference between F-sharp and F-natural, etc. Not only will instruments be easy to teach but they will add tremendous interest to music for both teachers and pupils. Singing will benefit by the addition of playing. And all that is good in our present music setup, including the regular band and orchestra program, need not be disturbed at all; in fact, all will benefit thereby.

Other instruments than the ones suggested can be added for later use, but let us keep it simple to start. With all this we need to consider the many possibilities for simplifying our complex

Additional Round Table contributions on page 52

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SINGING IN HARMONY (Sixth Grade), by Lilla Belle Pitts, Mabelle Glenn, Lorrain E. Watters. [Boston: Ginn and Company.] 240 pp., illustrated, index. \$1.88.

This new edition is part of the "Our Singing World" series. The songs are presented in six groups under headings as follows: Songs We Know; About Folks (The Joy of Living, Just for Fun, Dance Songs, Dialogue Songs, Songs of Romance, Songland People, Singing as We Work, Home and Family, Love of Homeland, Songs of Worship); Music Makers; Holidays (Thanksgiving, Christmas, Our Country's Heroes); The Wonderful World Outside (Day and Night, Wind and Water, Woodland Songs, Autumn, Winter, Spring); About Singing Things (Bells, We Play and Sing); Shining Hours (Peer Gyn, adapted from the dramatic poem of Henrik Ibsen and the incidental music of Edvard Grieg). (To be reviewed later.)

MUSIC IN OUR HISTORY, by Maude M. Slawson. [Dubuque, Ia.: Wm. C. Brown Company.] 130 pp., index. \$2.75.

A book of songs reflecting the history of the United States, starting with the music of the Pilgrims and progressing on through the early singing school to our modern music camps. The preface states in part that it is hoped the users of this book will appreciate and enjoy singing the songs more because of the running comments of historical significance, which should make the songs more purposeful, as they describe and mirror the historical and geographical growth and development of our nation.

GREAT COMPOSERS: Through the Eyes of Their Contemporaries, edited by Otto Zoff. [New York: E. P. Dutton & Co., Inc.] 510 pp., notes, index. \$6.00.

A collection of reminiscences of actual conversations with great composers as recorded by their contemporaries. The twenty-four composers who appear in the volume were chosen for inclusion because of their prominence in the musical world, and on a basis of the most interesting contemporary material.

WALT WHITMAN AND OPERA, by Robert D. Faner. [Philadelphia: University of Pennsylvania Press.] 249 pp., bibliography, index. \$6.00.

Robert Faner, who is associate professor of English at Southern Illinois University, has made a study of the growth and creative manifestation of the American poet's taste for music and the musical world. Part I develops background material, discussing what specific works Walt Whitman knew or heard, and the musical climate which motivated the method of "Leaves of Grass." Part II analyzes representative poems to show how the various forms of operatic art influenced both their form and content.

THE FIRST BOW AND ARROW, by Chester G. Osborne. [Chicago: Wilcox & Follett Co.] 88 pp., illustrated. \$2.50.

Chester G. Osborne, life member of MENC, and his brother Richard have collaborated as an author-artist team on this adventure story set in prehistoric times. The story tells how a prehistoric tribe is menaced by a great cave bear so that the men dare not stir from the protection of their hill, thus facing a winter of starvation. The boy Chicka provides the solution to his people's difficulties in an exciting climax. Melville J. Herskovits, department of anthropology at Northwestern University, says in his preface to the book: "The tale is in a very real sense a fine introduction to the lessons of prehistory, so neglected in the earlier years of our schooling." The book is illustrated with many beautiful pencil drawings by Richard N. Osborne.

HOW TO HELP YOUR CHILD WITH MUSIC, by M. Emmett Wilson. [New York: Henry Schuman, Inc.] 170 pp., index, illustrated. \$3.00.

This handbook is intended to help parents find answers to ways to help develop the talent of their musical—or unmusical—offspring. Two features of the book are: (1) a list of specific suggestions for parents at the end of each chapter, (2) a detailed illustrated chart containing complete and pertinent information about instruments.

FORGOTTEN MUSICIANS, by Paul Nettl. [New York: Philosophical Library.] 352 pp., notes, index. \$4.75.

Part I is devoted to a discussion of "forgotten" musicians such as the old Jewish minstrels, and to certain individual composers. Part II may serve as source reading for the musician, student of music, and the musicologist. A feature of the book is the presentation in English of autobiographical writings of five musicians who exercised considerable influence on the history of music.

HARMONIC PRACTICE, by Roger Sessions. [New York: Harcourt, Brace and Company.] 441 pp., index, illustrated. \$5.50.

According to the publisher this reflects throughout Sessions' conviction that a student not only must master "fundamentals" but must learn to think reflectively for himself in harmonic terms, and to rely in the final analysis upon the judgment of his own ear. It contains more than 800 exercises. Recognition is given to contemporary harmonic trends and practices and shows that all harmony of whatever period is deeply rooted in the past and vigorously pushing into the future.

THE ART OF ORCHESTRATION, by Bernard Rogers. [New York: Appleton-Century-Crofts, Inc.] 198 pp., appendix, index, illustrated. \$3.75.

This book is addressed to the beginner as well as to the advanced student, and the author in his foreword states that it is hoped composers, too, will find some of the material stimulating—or provoking. Part I is devoted to a concise description of the present-day instrumental types. A number of exercises for the less experienced student have been included, and the illustrations are drawn mainly from the last two centuries using music which is readily accessible in score and performance.

OPERA FOR THE PEOPLE, by Herbert Graf. [Minneapolis: University of Minnesota Press.] 289 pp., notes, index, illustrated. \$5.00.

Many readers who have been associated with the MENC Committee on Opera in Music Education will be especially interested in this book. Olin Downes comments in the New York Times as follows: "The book would be valuable, astonishing too, were it only for its detailed and comprehensive picture of the widespread and highly variegated ways in which the development of opera is going on through the length and breadth of the land. . . . It is an interpretation of facts from the standpoint of an opera producer and scholar of the form, and a blueprint of methods by which 'an immensely fertile and rapidly growing activity' may find direction and coordination in ways indigenous to our social structure and become 'an integral part of the life of the American community.'"

A MANUAL ON CERTIFICATION REQUIREMENTS FOR SCHOOL PERSONNEL IN THE UNITED STATES.

[Washington: United States Government Printing Office, Superintendent of Documents.] 182 pp., 70 cents.

Produced jointly by the National Commission on Teacher Education and Professional Standards of the National Education Association and the Office of Education, Federal Security Agency. Prepared by W. Earl Armstrong, associate chief for teacher education, Office of Education, and T. M. Stinnett, associate secretary, National Commission on Teacher Education and Professional Standards, NEA. The foreword states: "The major purpose of this bulletin is to present the facts about requirements for teacher certification in each state. The bulletin also provides a list of colleges and universities that are authorized

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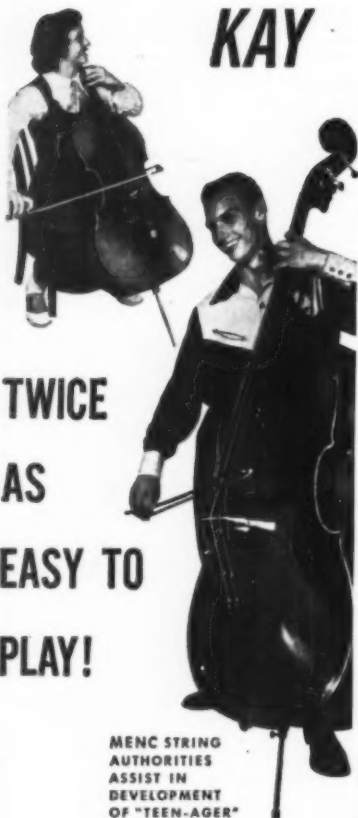
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The Round Table

Continued from page forty-nine

Basic Musical Needs of the Elementary Teacher

DURING the past summer, a workshop devoted to the musical needs of the elementary teacher was inaugurated at Morehead College. The workshop was unusual, possibly unique, in that it was designed for elementary teachers who have had only the barest minimum of training in the rudiments of music, little or no training in music education and no background of musical experience upon which to draw.

A study of the several activities which were included in the program of the workshop revealed several which were found important enough to the elementary teacher to be considered basic needs. When listed, these needs seem very elemental, yet it appears that often they may be passed by or only lightly touched upon in some courses in methods and materials because they are so obvious. We should consider carefully if, in our eagerness to give the elementary teacher something worth while to teach, we may not at times neglect to equip her with the skills needed to teach it.

The first need, and perhaps the most important in an over-all sense, is sufficient skill at the keyboard to be able to play the melodies and to improvise simple chordal accompaniments to the little songs the kiddies sing. We must remember that very few teachers have access to pianos either at school or at home, especially the former during school hours, for practice purposes. Two-thirds of the teachers enrolled in the Morehead workshop had never had any piano work whatever. These teachers spent one hour daily learning a functional use of the tonic, dominant and sub-dominant chords. They were quick to grasp the worth of this keyboard training and were unanimous in the recommendation that it be a requirement in the elementary teacher-training program.

The second definite need of the elementary teacher is a repertoire of singing games. The worth of these games as a teaching medium is recognized, but these attractive educational tools are

not used simply because they are not known. It would seem that an adequate course in materials and methods should include many simple singing games, especially of the kind which can be used where a piano or a victrola is not readily available.

A third need is instruction in the making of simple instruments of musical expression. Paper-plate rattles, ice cream carton drums, bottle chimes, rhythm sticks, sand blocks and the like, were made from scrap material and played during the workshop sessions. First-hand experience rather than discussion or demonstration was a keynote throughout the workshop. The actual playing of games and the making of toy instruments is surely beginning at the bottom, yet how many elementary teachers would love to give a little music to their children if only they knew the simple, unsophisticated beginnings which are possible in the singing game and the rhythm band. The need for help in making instruments is also quite important because funds are not always available for their purchase.

A fourth need is a very great deal of directed listening. Many elementary teachers just do not have a fund of musical knowledge upon which to draw. In the workshop at Morehead, Saint-Saens "Swan," the "Prayer" from *Hansel and Gretel*, and *Peter and the Wolf* were heard by several for the first time. All the desire to give music to children, all the earnestness and sincerity of purpose of the teacher is still-born if there is an inadequate knowledge of music to bring desire and purpose to fruition.

A fifth need is work in finger painting. The possibilities for creative and imaginative response to music seem to be endless in finger painting. We know that response is essential in any listening program, that without it the music heard is no more than a brief puff of air, momentarily pleasant but forgotten immediately. Finger painting requires both attentive and directed listening and active and individual response. Its value over dancing is that because it is permanent, students may study their own responses and compare them with those of other children. Patterns suggested by the music are tangible when painted. The idea of finger painting is a very practical, inexpensive and workable idea which children easily grasp.

A sixth need is, in part, a summation of the previous five—how to combine and present music with other subjects being taught. The use of counting, spell-



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ing, travel and folk songs represents only the beginning of the use of music in conjunction with arithmetic, spelling, geography and reading. There is a skill in this very important matter which must be learned either through a long experience or in a creative methods course. The selection of music appropriate to the time and place is essential, but not less so is the manner of its presentation. To offer music to children in such a way that they will be eager to hear that which they should hear when it will be heard to best advantage is an art in itself; an art which perhaps eludes many of us who have had specific training for this work.

A seventh need is not so much pedagogical as psychological. The elementary teacher often feels so very insecure in music that she attempts but little of it. This fear must be turned into confidence. To some extent the methods courses may be faulty, giving not keyboard but beginning piano lessons, not musical experiences but memoritor learning, and often not actual participation in musical activities but book reports. Much of the work done in these courses does not really equip the teacher to meet the needs nor the level of her pupils. The elementary teacher must feel that she can teach music as well as other subjects.

We have said that these needs are obvious. Yet we must be sure that they are met in our teacher-training programs. We must not assume too much—even the most simple things must be learned. We should be very careful that these basic needs are fully and well met before we can ask the elementary teacher to carry on even a small program of music education.

—LUREATA MARTIN, supervisor of music in the Cabell County School system, Huntington, W. Va., and LEROY WEIL, head of the department of music, Morehead State College, Morehead, Ky.

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season, it will not stay in tune. If the piano is allowed to go through one season to another, say from spring to winter, without tuning, at the end of that time it will probably be considerably lower in pitch than it was originally. It will have gone through a rise, followed by a fall, and the fall will be greater than the first rise.

A fine piano is a work of art. Therefore, to treat it roughly, carelessly, or negligently, is to destroy a beautiful piece of expensive craftsmanship. To pay a lot of money for a fine piano and then allow it to go to ruin for lack of expert care is not merely aesthetically wrong—it is bad business.

We music teachers would do well to encourage our administrators to have school pianos tuned and repaired regularly by a competent tuner and to use as many of the precautions against undue wear and rough handling as we possibly can.

—HARRAL SCOTT, *instrumental music director, Sulphur, Okla., public schools.* This article first appeared in the April 1951 issue of the Oklahoma School Music News.

The Organ Continues Its Contribution

THE ORGAN more than any other instrument possesses "an unequalled heritage of music" in an unbroken sequence of many centuries. Through this "King of Instruments" has come much of the foundational development of the art of music as it is known today. The history of the emergence of our culture is more closely interwoven with the evolution of the organ and its uses than with any other instrument. Its glorious voices matched the magnificence of architecture; its dignity and appeal kept pace with the enriching concepts of a maturing Christendom.

This instrument like so many of man's great creations and inventions, demonstrates in its historical development at least two major trends. The first trend has been from the gross, unrefined, state of limited function to the state of efficiently precise, refined function of great diversity. The second trend has been from availability and use for relatively few people to availability and use for many people.

Although its historical beginnings date back to the ancient Greeks, its most influential and characteristic function began in the fourth century when its relationship with the church began. It was a very crude instrument even a few hundred years later, with keys from three to six inches wide, which had to be struck with the clenched fist or elbow. Because of this the organist was often called an "organ beater." Charlemagne introduced the first organ into Germany about 800 A.D. Two hundred years later the largest organ in the world at Winchester Cathedral had four hundred pipes, two manuals and needed seventy men to operate the bellows. About 1470 the pedal board was invented and by 1500 the keys of the manuals were nearly down to their present size. The skins of seventy cows were needed for the construction of the bellows of an organ in Danzig in 1597.

About 1500 the building of organs became a profession. The German school

—E. Power Biggs. From the foreword of *The First Four Centuries of Music for the Organ* by John Klein, New York: Associated Music Publishers, Inc., 1948.

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of organ building was the most important for several centuries, then came the English and French. Important inventions and improvements followed but it was not until about 1914 that the first completely electric pipe organs were built in this country. In spite of the long evolution of the organ it is estimated that as many improvements and innovations have been introduced in approximately the last half century as in all the previous centuries combined.

The most striking aspect of the two trends in organ development mentioned before has been the invention and manufacture on a broad scale of the electronic organ. Here is seen the evolution to precision, refinement and diverse function pointed out in the first trend, and in the second trend is seen the availability to vast numbers of people and many kinds of institutions and situations.

The modern pipe organ will probably always be in demand by those individuals and institutions who find it possible to possess and maintain such an instrument, but there are many individuals and institutions for whom satisfactory pipe organ is not feasible because of available space, cost, portability and upkeep. In particular, many schools find only the electronic organ possible for one or more of the reasons given above.

The organ, whatever kind, has a unique and vital contribution of great value to make in school music. It is the most excellent keyboard instrument for sustained tone. It makes possible, because it is a keyboard instrument, the simultaneous seeing, feeling and hearing of musical entities. Such a characteristic is the best guarantee of its value in helping the student to achieve musical understanding.

It is interesting to note that much early music, particularly of the fifteenth and sixteenth centuries, was *utility* music; i.e., intended for performance by choral groups, or various combinations of instrumentalists, or for the organ, or sometimes for voices and instruments together. This was a happy circumstance that undoubtedly contributed greatly to the growth of musical literacy and understanding. In many elementary schools this combining and interchanging of the vocal and the instrumental is deliberately brought about so that further refinement of response to the musical score may take place. This is one of the best ways to bring about reading ability and grasp of musical meaning and intention.

Lack of sufficient instrumentation is often one of the chief difficulties in young bands and orchestras. In smaller schools, whether the organization is young or not, the problem of enough instrumental voices remains. The organ is no doubt the finest single instrument to supply this deficiency and engender further development of the group, being vastly superior to any percussive type of tone in this situation. The electronic organ in particular has taken great pains to develop the solo voices.

Many choral works with organ accompaniment have been written. Their true beauty and meaning would be greatly enhanced if the organ were used instead of inadequate substitutes. Although nothing can fully take the place of the orchestra in performance of oratorios, the organ is superior to the piano as an accompanying medium if orchestra is not available.

In a number of secondary schools the organ is being made available to students who wish to learn to play. Schedules are set up for lessons and practice, thus enabling many individuals to study and become acquainted with an instrument and music literature which otherwise would be denied them.

As has been said, the organ derives a particular significance in our culture because of its close connection with the church. It is not a sheer accident that the church for the most part adopted the organ. The history of religion shows, generally speaking, a move away from dancing and similar physical activities as a part of religious rites, towards the contemplative and the intellectual. It is a common observation, and now based on fairly adequate research, that detached, staccato, percussive music stimulates physical activity. It is more rhythmical, more dynamic, more primitive. The staccato element is present in nearly all dance music, and the more of it there is the more unrestrained is the dance.

Sustained, legato music is less rhythmical, and because it is sustained rather than percussive, there is generally relaxation of the physical structure and a shift toward contemplation and the aesthetic. This is precisely the type of music in which the organ is at its best—the sustained, legato flow of tone in which rhythm is a secondary factor. Thus the church found in the organ a medium which lent itself to the ends desired.

Organ music exemplifying its own best characteristics, and influencing human be-

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PENNSYLVANIA MUSIC EDUCATORS GROUP

One of the interesting features of the PMEA program last year was a panel discussion involving student members, young professionals, and veteran music educators. The story was told in the February-March 1951 JOURNAL, but this picture had to be omitted for lack of space. Chapter sponsors and officers who are looking for good ideas for the current season's campus program might well refer to the February-March JOURNAL. Shown in the group are: Calvin Weber, University of Pennsylvania; James Cullen, Temple University; Nancy Campbell, Eastern Division Student Member Consultant, Temple University; Christine Faustnacht, West Chester State Teachers College; Nell Ashenfelter, faculty sponsor, Westchester State Teachers College; Louis Wersen, Director of Music of the Philadelphia Schools, who was moderator of the discussion; M. Claude Rosenberry, State Director of Music for Pennsylvania; Joan O'Hara, Pennsylvania State College; Edward Rutledge, Lebanon Valley College, State Student Membership Secretary; Mrs. Mary Jane Streepy, Lebanon Valley College; Marion McNally, Immaculate College.

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Music in the Elementary Schools

SPECIAL PRINTING, WITH SOME ADDITIONS, OF THE NATIONAL ELEMENTARY PRINCIPAL SPECIAL MUSIC issue, February 1951. Articles by leaders in the field of music education which cover various phases and aspects of music teaching in the elementary schools. Bibliography prepared by the MENC Committee on Elementary School Music. + 34 pp. 1951. 50c. + Order from Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Illinois.

havior as it is so well capable of influencing, would bring to our children a most valuable part of their education and their lives.

In our present world of emotional stress and nervous tension, organ music with all its significance is needed. The availability of the organ as it is today makes the fulfillment of this need possible to far greater numbers of children than ever before.

E. THAYER GASTON, professor of music education and chairman of the department, University of Kansas, Lawrence; educational consultant, organ division, The Rudolph Wurlitzer Company.

From Korea

EVEN THOUGH I am too far away this year to reap the benefits of membership in the MENC, I am, nevertheless, interested in keeping alive my membership and am enclosing active membership dues for the year.

The convention in Philadelphia next spring will undoubtedly be an event of special interest and value. I would like to think that I might be back in the States soon enough to attend, but the chances are very slim.

My work in the army is far removed from the musical world, but I do manage to keep my finger in the pot by directing a choir made up of both Koreans and Americans. The Koreans are a most musical people. Many times when I have heard Korean school children singing in large groups I have wished that American music educators might hear them. They are much more free in the musical medium than is the average American child. My choir is fortunate to include several women who are graduates of Korean colleges and universities—music majors. One of them was a Korean opera star before the war. One of my tenors was graduated from the Cincinnati Conservatory, did his master's at the University of Chicago, and taught at Seoul University. I wish I could bring some of these voices back home with me!

Best wishes for a banner year and a most successful convention.

—STUART J. LING, 1st Lt. AGC [Formerly faculty sponsor of College of Wooster (Ohio) Student Membership Chapter]

International School Music Project

EXCERPTS from two letters from neighbor lands given here indicate the good reception the school music albums of 1949-50 are still receiving abroad. Citing letters of this type in talks to schools can add that personal touch which arouses the enthusiasm needed for the success of the American Junior Red Cross International School Music Project in 1951-52.

From Professor Werner Hampel, Steiermark, Austria, came the following: "The other day our school—the only non-classical secondary school in Graz and Styria (Steiermark)—obtained on loan an album with records from the American Junior Red Cross. This album contained six recordings of music performed by American junior and senior high school pupils. Our pupils were, so to speak, in raptures! They wanted to hear the six records of "American School Music 1949" again and again. In my opinion the end justifies the means, and

that is why I did not go on teaching but played in several classes all records for a second time... The pupils take delight in these records... American music enjoys the greatest popularity in our country."

The following letter from a school girl was forwarded to national headquarters by the Irish Junior Red Cross. "Let me tell you just what we thought of the album of American school music records. They were typically American—the last word in finish and perfection. There was such a freshness about them... The orchestral recordings were excellent, while the choral singing enthralled us, as we were about to be examined in singing by Dr. Larchet, who has such an appreciation for good pianissimo singing. The light and shade in the music on these records left nothing to be desired. Finally, it fanned the flame of friendship for the youth of America, which we Irish girls feel. We bless the Red Cross which bridges so happily the distance separating Ireland from the U.S.A."

—From "Program Progress" (Fall 1951) issued by the American National Red Cross, Washington, D. C.

Music and Science? — Yes, Try It!

OUR SUMMER SESSION campus school-rooms were composed of combination grades of students from many sources—interesting but heterogeneous groups so far as musical background was concerned.

In the fifth- and sixth-grade room the main topic for the summer was science, with emphasis on storms, air pressure, electricity, etc.

How to add to this program in the music class?

An idea! . . . Storms!

After the class had assembled in the music room, we led the opening discussion to physical storms. Could musical instruments produce the same sounds as a real storm? For an illustration we played Rossini's "Storm" from *William Tell Overture*. Yes, of course, they could! We discussed the music and instruments as they were used to produce the storm sounds (kettle drums, cymbals, roll snares, chromatic music, etc.).

But, I suggested, there were other kinds of storms. One youngster immediately asked, "Stormy dispositions?"

"Fine!" and as an illustration we listened to the opening movement of Beethoven's *Pathétique Sonata*. Did it sound stormy? Yes! Then we had a brief summary of Beethoven's frustra-

tions and suggested that they were reflected in his music.

Soon the pupils had other ideas. "Storm of Battle" was a good one. We had a recording of *Ride of the Valkyries* to which the students listened. Yes, they thought it could express the idea of storm of battle, especially after I told them the story behind the music.

Someone else suggested "brain storm"—could that be illustrated? That was a poser. "How about a sudden chord in the middle of a piece?"

Haydn's *Surprise Symphony* would do it. Time ran away from us, but we had found a fine correlation of music and sound—just what thoughtful educators are asking us to do. You try it!

—GWEN MEGGETT, Music Department, Wisconsin State College, Eau Claire, Wis.

Call for Help

WE ARE beginning to plan for a summer music school which we hope will comprise band, string, and vocal instruction. It would be very helpful to us if you could send information about the organization of such a project, including suggested details about the types of classes, ensembles, and other activities that might be offered.

Perhaps you would need to know a little about our general program during the school year. We have band instruction in the elementary grades; also string instruction. There are also, of course, the elementary school choruses. The string program is just beginning to reach the high schools, resulting in the formation of beginning orchestras there this year.

Teaching Piano Classes

A manual covering principles, procedures and achievement standards in group piano instruction. Approximately 100 pp. Prepared by the National Committee in connection with the five-year Piano Project which was concluded June 30, 1951. The handbook is now available. \$1.50.

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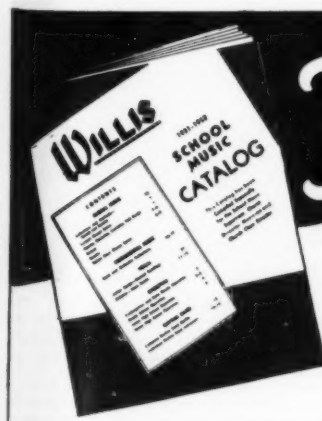
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ALTHEA THOMPSON has been appointed Eastern educational representative for the Theodore Presser Co., with headquarters at the Bryn Mawr, Pa., address of the company. Miss Thompson will contact schools, colleges, universities, and private teachers in the Eastern states.

GEORGE F. BARR, director of music education, Sacramento Public Schools, has been named second vice-president of the California-Western Division. Mr. Barr will fill the vacancy which was created when by constitutional provision, Ralph Hess, then second vice-president, took over the presidency to replace Elwyn Schwartz who moved from the California-Western Division area.

DELLA ERICSON, of State Teachers College, Dickinson, North Dakota, newly elected president of the North Dakota Music Educators Association, is now Mrs. Eckhart J. Heid, having been married December 23. Mr. Heid is also a teacher in Dickinson.

NEW YORK STATE TEACHERS ASSOCIATION announces that G. Howard Gould succeeds Arvie Eldred as executive secretary of the association and editor of New York State Education magazine. Mr. Gould may be reached at 152 Washington Ave., Albany 10, N. Y.

HOWARD A. DOOLIN, formerly connected with Florida State University, Tallahassee, is now supervisor of elementary music in the Dade County Public Schools, Miami, Florida.

JANE WOODRUFF is now supervisor of music for Coweta County, Newman, Georgia. She was formerly director of music at West Georgia College, Carrollton, Ga.

WARD-BRODT MUSIC CO. has been sold to Charles M. Faulhaber, who formerly operated a music store in Sheboygan, Wis., according to word received from Mrs. T. Lane Ward who will remain in the new corporation as secretary.

JOHN H. BLOOM is director of choral activities at the University of Arizona, Tucson. Prior to accepting this post Mr. Bloom was director of the Conservatory of Music at Muskingum College, New Concord, Ohio.

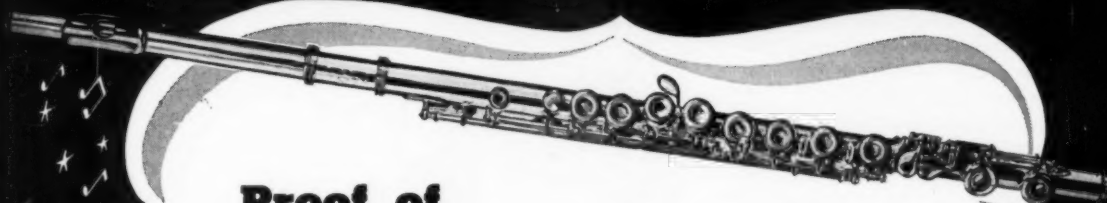


CREATIVE MUSIC IN SWEDEN. The little girl in this picture, a pupil in the schools of Stockholm, is using a school-made tambora as an aid in working out a melody. The tambora is the popular instrument in the schools and homes of Sweden. Many of them are made in the schools by the pupils themselves.

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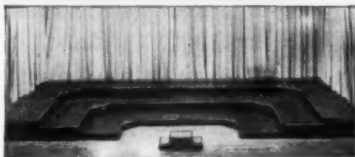
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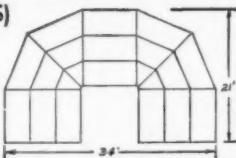
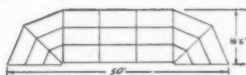
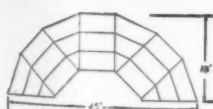
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ACADEMY

Continued from page thirty-five

designation so often laid upon it as one of the most beautiful auditoriums in the United States, and even today, acoustically speaking, unexcelled by any other.

Some Academy Facts

The Academy opened in 1857. It cost \$240,000 to build; with ground, about \$400,000.

It has the largest general auditorium in the downtown district of Philadelphia. The stage is one of the largest auditorium stages in the United States.

There is perhaps no building of its size in Philadelphia better constructed, or so safe for public gatherings, than the Academy. Investigations by building experts reveal not a crack in the walls; the lumber used in its construction was found in better condition than the best seasoned lumber purchasable in the market today, and the ironwork not even rusted. The brick walls supporting the galleries are made of solid brick, three feet thick. So well did the builders in 1855-57 do their work of construction that the Academy meets the building requirements of the city of Philadelphia of today.

The large crystal chandelier in the auditorium is the prize chandelier from the Crystal Palace, which once was the admiration of all New York when the building stood in Bryant Square, just to the rear of the present Public Library at Fifth Avenue and Forty-second Street. The chandelier suspended from the dome is so hung that if the ceiling and beams should fall, it would still remain in its place by a pair of enormous separate cables.

The Academy has the unique distinction of having its great heating furnaces outside the building, they being located under the yard to the south of the building, insuring additional protection from fire.

A brick fire wall under the stage, flush with the line of the proscenium arch, would prevent the spread of any fire into the auditorium that might occur under the stage. Upon this solid brick wall falls the asbestos curtain, composed of ninety-seven per cent asbestos. Never in its history of ninety-five years has there been a fire or panic in the Academy. The Academy has forty exits; the building can be emptied of a capacity audience within four minutes.

The Academy is one of the few auditoriums in the United States that has such features as three large sounding boards in the orchestra pit, throwing the music of the orchestra into the auditorium.

The building has an electrically propelled ventilating machine constantly pumping fresh air into the building. All the air introduced into the building is thoroughly washed through a curtain of water; thousands of cubic feet of fresh air per minute are forced into the auditorium and foyer.

±

[Note: This entire article is an adaptation of the contents of a souvenir brochure published in 1920. For cooperation in securing this material and for the copy of the architect's original blueprints from which the drawings on pages 32 and 33 were reproduced, the Journal is indebted to Harold T. Mason, treasurer of American Academy of Music, Philadelphia.]

Summary of Report of Audit for twelve months ending June 30, 1951 by Wolf and Company, certified public accountants.

(Copy)

Executive Committee
Music Educators National Conference, Chicago, Illinois
Gentlemen:

We have examined the balance sheet of Music Educators National Conference as of June 30, 1951, and the related statement of income and expense for the twelve months then ended. Our examination was made in accordance with generally recognized auditing standards, and accordingly included all procedures which we considered necessary.

In our opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1951, and the results of its operations for the twelve months ended that date, in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Dated at Chicago, Illinois
September 7, 1951

WOLF AND COMPANY
Certified Public Accountants

BALANCE SHEET ASSETS

General Fund:	
Office Cash Fund	\$ 50.00
On Deposit—Harris Trust and Savings Bank	19,794.29
On Deposit—First National Bank of Chicago	3,406.07
	<u>\$ 23,250.36</u>
Accounts Receivable	\$ 4,850.58
Less Reserve for Bad Debts	200.00
	<u>\$ 4,650.58</u>
Inventories	\$ 3,877.01
Office Equipment	\$ 6,403.39
Less Reserve for Depreciation	1,713.89
	<u>\$ 4,689.50</u>
Prepaid Postage and Postage Deposits	\$ 521.52
Prepaid Expense—1951-52 Official Meetings	2,273.93
Prepaid Expense—1953 Division Conventions	437.78
Prepaid Expense—Washington, D.C. Office	363.33
Miscellaneous Receivables	278.30
	<u>\$ 3,874.86</u>
Total General Fund	\$ 40,342.31
Life Membership Fund:	
Cash on Deposit—Continental Illinois National Bank and Trust Co.	\$ 8,673.00
Dues Receivable	227.00
	<u>\$ 8,900.00</u>
Total Assets	\$ 49,242.31

LIABILITIES AND RESERVES

General Fund:	
Miscellaneous Accounts Payable	\$ 1,165.25
State and Organization Accounts Payable	230.33
Income Tax Withheld for Employees	719.50
Social Security Tax Accrued	239.84
Funds Held for California-Western Division	430.35
Funds Held for Special Purposes—Piano Project ..	116.91
Reserve for Inventories	3,877.01
	<u>\$ 6,779.19</u>
Operating Reserve—Balance July 1, 1950	\$ 29,651.74
Plus Excess of Income Over Expense	3,911.38
	<u>\$ 33,563.12</u>
Total General Fund	\$ 40,342.31
Reserve for Life Membership Fund	\$ 8,900.00
Total Liabilities and Reserves	\$ 49,242.31

STATEMENT OF INCOME AND EXPENSE INCOME

Active Dues	\$ 24,207.00
Contributing Dues	1,231.20
Contribution to General Fund by American Music Conference	5,000.00
Grant from National Education Association	500.00
	<u>\$ 30,938.20</u>

Journal Advertising	\$ 46,019.11
Journal Subscriptions	24,913.43
Mailing Lists	1,357.86
Source Books	2,874.73
Research Council Bulletin No. 17	1,365.28
Research Bibliography, Bulletins, Yearbooks, Piano Publications, Research Council Bulletin No. 18, Music for Everybody	2,303.16
	<u>\$ 78,833.57</u>

Overhead Expense Reimbursement—NSBOVA	\$ 1,000.00
Transfer from Life Membership Fund on Account of Death of Member	100.00
Income from Life Membership Fund Investment	108.67
Interest Received	23.64
Miscellaneous	60.45
	<u>\$ 1,292.76</u>

Net Credit from 1951 Division Conventions	\$ 8,658.88
Total Income	\$119,723.41

EXPENSES

Payroll, Headquarters Office and Washington Office ...	\$ 56,568.25
Rent	4,980.00
Telephone and Telegraph	2,258.99
Executive Office Travel	2,100.85
Printing, Stationery, Supplies and Office Expense ...	2,585.69
Auditing and Legal	399.19
Bank Charges and Exchange	194.29
General and Promotional Postage	3,072.80
Depreciation on Office Equipment	320.17
Social Security Tax	403.30
	<u>\$ 72,883.53</u>

Journal Expense:	
Composition, Engraving, Paper, Printing, Binding, Mailing	\$ 29,022.23
Commission to Agencies on Subscriptions	811.63
Supplies and Miscellaneous	964.34
	<u>\$ 30,798.20</u>

Membership Promotion Materials	\$ 4,631.21
Printing and Other Expense of Miscellaneous Publications	901.51
Committees and Projects	734.03
Official Meetings Expense	2,491.40
National President's Expense	542.39
Bad Debts Charged Off (Less Reduction of \$200.00 in Reserve for Bad Debts)	1,428.99
General Expense of Divisions	1,293.16
Miscellaneous	107.61
	<u>\$ 12,130.30</u>

Total Income	\$119,723.41
Total Expense	\$115,812.03
Excess of Income Over Expense	\$ 3,911.38

NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATION

Audit for twelve months ending June 30, 1951 by Wolf and Company, certified public accountants.

Statement of Cash Receipts and Disbursements

Funds of National School Band, Orchestra and Vocal Association:	
Balance July 1, 1950	\$ 3,754.67
Receipts:	
Sales—Comment Sheets, Selective Music Lists, Instrumental and Vocal Solo Lists, and Band, Orchestra, and Chorus Lists	3,850.38
Miscellaneous	30.20
	<u>\$ 7,635.25</u>

Disbursements:	
Overhead Expense Reimbursement to Music Educators National Conference	\$ 1,000.00
Printing Publications	611.77
Officers' Expense	242.08
Postage	169.44
Auditing	35.00
Stationery and Supplies	80.85
Telephone and Telegraph	19.67
	<u>\$ 2,158.81</u>

Balance June 30, 1951	\$ 5,476.44
Funds Held for Music Educators National Conference ..	(47.33)
Total Cash Balance June 30, 1951	\$ 5,429.11

Collegiate Newsletter

READERS will observe that among the pictures of 1951-52 MENC Student Member groups are several which tell a story of their own. For example, refer to "the candid camera shot" made during the MENC Student Membership drive on the campus of the Crane Department of Music, State Teachers College, Potsdam, New York. Mary E. English is faculty sponsor.

Then take another look at the picture of Jordan College of Music of Butler University student members who seem to be paying attention to David W. Hughes, director of student teaching.

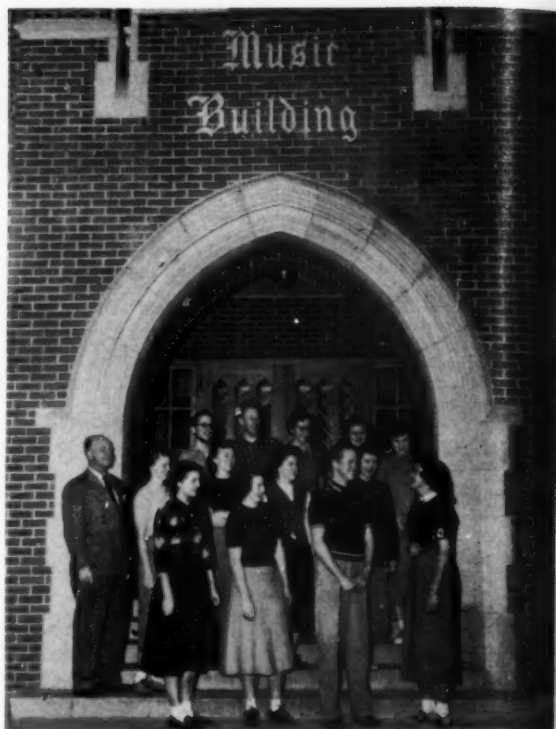
And had you heard about the U. of I. new home for music students? All students at the University of Idaho are proud of the magnificent new \$600,000 Music Building. The picture of members of Chapter No. 290 standing on the steps of the new building includes Elwyn Schwartz, associate professor of music, and chapter sponsor. The student president, Greta Beck, seems to be telling the group something of the spirit of the U. of I. and the MENC. Hall M. Macklin is head of the music department. In the picture, left to right: Front row: Nancy Shelton (secretary), Joann Jacobs (treasurer-historian), Richard Coulter (vice-president), Greta Beck (president). Second row: Elwyn Schwartz (faculty sponsor), Joan Parks, Hazel Bell, Daisy Graham, Dona Nefzger. Third row: Frank Miles, Dave Kohr, Lilli Flo Pratt, Norma Brown, Mary Gerard. Some twelve members were not present when the picture was made.

All the members of Chapter No. 43, State Teachers College, Dickinson, North Dakota, some of whom are not shown in the picture printed elsewhere, attended the music meetings of the North Dakota Music Educators Association at Bismarck last fall. The members also sang with the NDSTC choir at a general session during the convention. Della Ericson Heid is chapter sponsor.

Chapter No. 355 is one of the twenty-seven newly enrolled MENC Student Member groups. In the picture, left to right: Fred Klingensmith, Glenshaw, Pa.; Carolyn Sacksteder, Muncie, Indiana; Evelynne Erdmann, Louisville, Ky.; Max Poland, director of music at Hanover College and chapter sponsor; Caroline Huffman, New Ross, Indiana; Carolyn Jourdan, Bedford, Indiana; Carol Moir, Indianapolis, Indiana.

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THE PHOTOGRAPH REPRODUCED BELOW was made on the occasion of the installation of chapter No. 358 and its formal recognition as a Northwestern University campus activity. Total charter membership, 127. At this meeting the report of the Constitution Committee was heard and the proposed constitution was unanimously adopted. Members of the constitution committee: James Welty (chairman), Charles Moss, Rex Brown, Harold P. Wheeler. The following resumé of the official report supplied to the Journal will be of interest to all readers and especially to sponsors and officers of other chapters, since it reveals the frame-



UNIVERSITY OF IDAHO, MOSCOW, CHAPTER NO. 290

work of the Northwestern University MENC Student Chapter organization and its activities program.

Officers: President—Harold P. Wheeler; vice-president in charge of committees—Rosa Lea Heath; vice-president in charge of public relations—Rex Brown; secretary—Paul L. Margelli; treasurer—Edith Baker. Faculty sponsor: Robert A. Choate. Members of the Music Education Council (in addition to the officers): Howard Boquist, Martha Yokel, Varda Friedman, Faith Landa, Charles Moss, Alice Folkedahl, James Welty, Alan Bourne, James Nichols. Chairmen of Committees: Constitution—James Welty; Program—Alan Bourne; Audio-Visual—Charles Moss; Social—Rosa Lea Heath. Chapter activities: Monthly professional meetings; 24 preview sessions of audio-visual aids to instruction (will serve as training group for projectionists, acquaintance with sources, etc.).

[First row (left to right): Faith Landa, Harold P. Wheeler, Rex Brown, Paul Margelli, Edith Baker, Charles Moss, James Welty. Back row (left to right): C. V. Buttelman, executive secretary, MENC; Robert A. Choate, head of N. W. University Music Education Department, chapter sponsor; Marian Cotton, head of music department, New Trier High School, Winnetka, Ill.; George Howerton, dean of the School of Music, Northwestern University; Sadie Rafferty, director of music, Evanston (Ill.) Township Schools, and member of Northwestern School of Music faculty; Traugott Rohner, supervisor of instrumental music, Evanston Township High School, and member of Northwestern School of Music faculty.]



NORTHWESTERN UNIVERSITY STUDENT MEMBERS CHAPTER NO. 358.



CRANE DEPARTMENT OF MUSIC, STATE TEACHERS COLLEGE, POTSDAM, NEW YORK, CHAPTER 3.



HANOVER (INDIANA) COLLEGE, CHAPTER NO. 355.



BUTLER UNIVERSITY JORDAN COLLEGE OF MUSIC, INDIANAPOLIS, INDIANA, CHAPTER NO. 70.



STATE TEACHERS COLLEGE, DICKINSON, NORTH DAKOTA, CHAPTER NO. 43.

RECENT MENC PUBLICATIONS

Handbook for Teaching Piano Classes. Principles, procedures and achievement standards in group piano instruction. Approximately 100 pp. Prepared by the National Committee in connection with the five-year Piano Project which was concluded June 30, 1951. Now available.

Music Education Source Book. Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

Selected Bibliography of Music Education Materials. Originally compiled by a special committee of the MENC at the request of the Department of State to be used by the Department as a guide in the selection of materials which are distributed from time to time by the Department to cultural institutions and various agencies of the United States and other countries. A limited supply of the Bibliography has been made available for distribution by the MENC 1951. 64 pp. 75c.

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Articles by leaders in the field of music education which deal with various phases and aspects of music teaching in the elementary schools. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

Traveling the Circuit with Piano Classes. School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

NSBOVA Adjudicators Comment Sheets. Fourteen different forms including band, sight reading (band or orchestra), orchestra or string orchestra, student conductor, marching band, twirling drum major, choral groups, choral sight reading, solo voice, percussion solo and ensemble, wind instrument solo, string instrument solo, string or wind instrument ensemble, piano or harp solo. Sample set, 40c; per hundred, \$2.00.

NSBOVA Music Lists. The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association. 48 pp. \$1.50.

NOW IN PREPARATION

How to Use Films in Music Education. A handbook prepared by the MENC Committee on Audio-Visual Aids. Designed to answer questions pertaining to the what, where, and how of the use of films in education. What is available? What is the cost? Where to get it? How to use it? Watch for announcement of publication.

A complete list of MENC publications—Research Council Reports, committee reports, bulletins and leaflets—will be supplied on request.

MUSIC EDUCATORS NATIONAL CONFERENCE

64 E. Jackson Blvd., Chicago 4, Ill.

NO. 290.

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Music Educators Journal

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PHILADELPHIA CONVENTION COMMITTEE HEADS. Seated: Marguerite V. Hood, MENC president; Louis P. Hoyer, general co-chairman, superintendent Philadelphia Public Schools. Standing: Rev. Edward M. Reilly, superintendent Philadelphia Archdiocese Schools, general co-chairman; John Waldman, directing chairman, associate superintendent Phila. Public Schools; Louis Wersen, vice-chairman, director of music.



JOHN CHARLES THOMAS visited the Record Library in the Music Building at San Diego State College when on the campus recently for a concert appearance. Left, Richard C. Flye, faculty sponsor of MENC Student Members Chapter No. 34, in charge of Music Education, Pattee Evans, Chairman of the Music Department, and Welch, friend of Mr. Thomas, Mr. Feeters, Accompanist, and J. C. T.



RONALD GOULD, London, England, general secretary of the National Union of Teachers of England and Wales, addressed delegates at a general session of the Assembly of the World Organization of the Teaching Profession at Malta in July, 1951.



PERUVIAN MUSIC EDUCATORS ASSOCIATION, recently formed in our neighborly country, is welcomed as another of the Music Educators National Conference in this hemisphere. Officers shown in this picture are, first row: vice-president, Nina Antonoff; president, Elena Zagorin; secretary general, Maria Ponce. Second row: vocal—Mrs. Tulema G. Chavez; treasurer—Elsa Ustari; secretary of the section—José A. Lora; vocal—Leonora Arenas; secretary—Gilda Calderon. Secretary General, Maria Ponce, a former music education student in the School of Music, Northwestern University, Evanston, Ill., attended meetings of the MENC while in the United States. (Photograph by Garte, Lima, Peru.)